MARCH 5, 1942

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

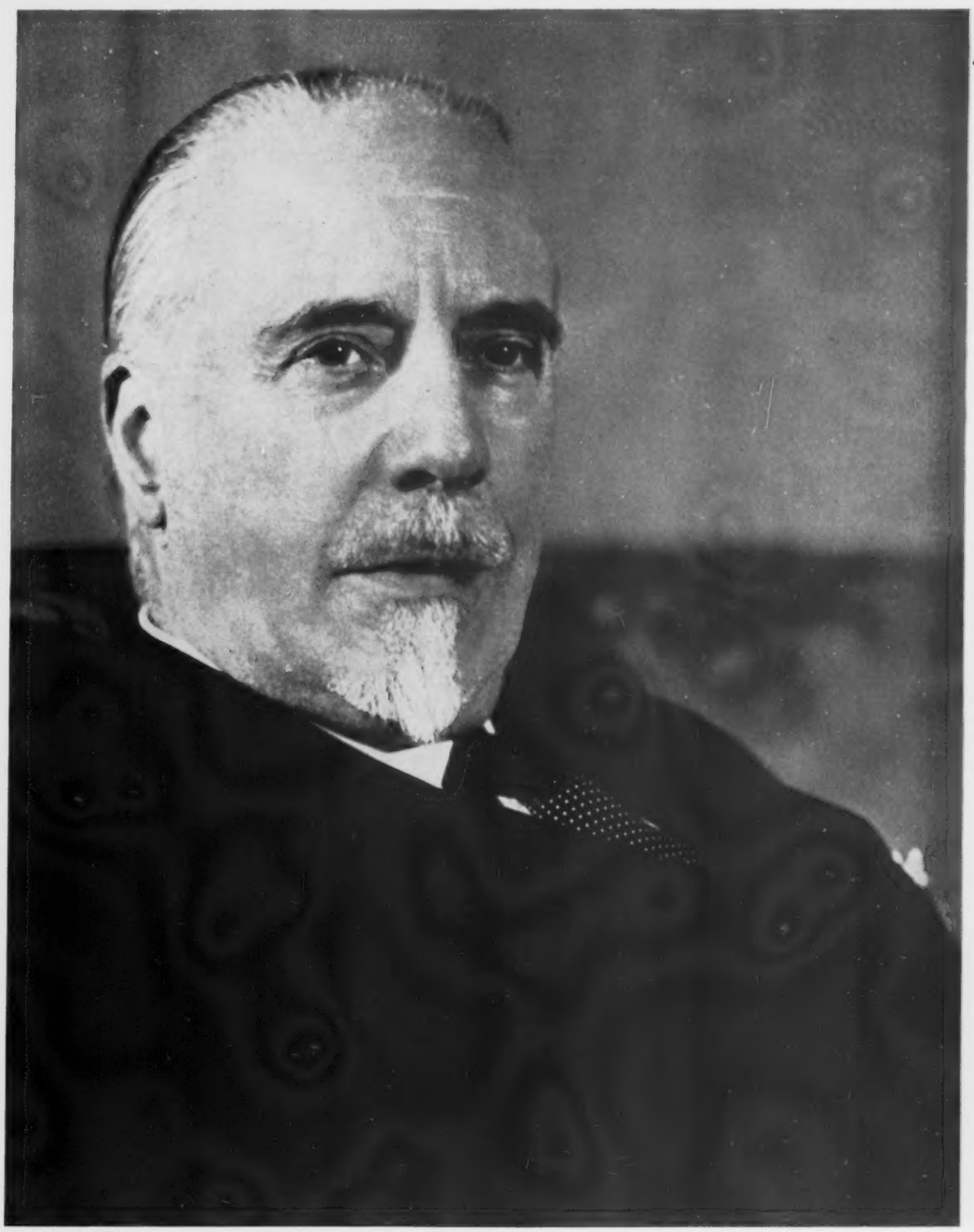

Photo by E. Nash

SIR THOMAS BEECHAM

20 CENTS

HENRIETTA
SCHUMANN

Scores Unique Triumph playing "Variations and Fugue on a Theme of Bach"
with Cincinnati Symphony Orchestra, Eugene Goossens conducting

FEB. 28, 1942
THE ENQUIRER, CINCINNATI

Symphony Concert

BY FREDERICK YEISER.

Live and learn, I always say. I never expected to see a slim and attractive woman pianist play a rather dry piece, obviously written for about eight men and a boy—and get away with it. Henrietta Schumann did it yesterday in Music Hall in her second appearance as soloist with the Cincinnati Symphony Orchestra.

Choosing to introduce a work, which combines Bach and Reger, instead of offering some pretty trifle, or even one of the old war horses, in itself required more temerity than one customarily encounters in concert artists. Naturally enough they want a sure success. Miss Schumann acquired hers the hard way yesterday through her phenomenal powers as a pianist.

Bach and Reger made their contributions, of course. So did Karl Hermann Pillney, who took mercy on pianists by applying some of the burden of Reger's "Variations on a Theme of Bach," to the orchestra. Without ever having clapped eyes on either Reger's original work or Pillney's transcription, I have no way of knowing how it distributed the labor. It still leaves the pianist with plenty to do.

Reger himself, a note-spinner from way back, demands a good deal from his help. If he takes a notion to write flying octave passages, he thinks nothing of crowding in a few more notes so as to leave no fingers idle on the job.

Bach's tune, a lovely Siciliano, remains unidentified at this writing. It sounds to be a cousin-german at least to the melody in the instrumental part of the final chorus of the Matthew Passion. Reger's treatment of it throughout the variations, thanks to his invention, command profound respect. Their appeal is primarily intellectual, I suppose, like all variations, though some of the quieter ones have a warming glow. The seventh and ninth tasted to me of Brahms. The thirteenth, however, might have been written for a pianola. How Miss Schumann managed to play it I have not yet been able to determine.

As I have already implied, Miss Schumann played with incredible facility and imposing force. It was something of a feat not only to have been able to make sense of this difficult music but to have held an audience with it. By way of reward Miss Schumann tossed off Rachmaninov's "Moment Musicale" as an encore.

FEB. 28, 1942
CINCINNATI TIMES-STAR

Symphony Concert

Henrietta Schumann, Piano Soloist—Haydn D-Major Symphony Offered.

By HOWARD W. HESS

Henrietta Schumann played the Max Reger "Variations on a Theme of Bach for Pianoforte," Op. 81 (transcribed for piano and orchestra by Pillney), at the symphony concert Friday afternoon.

A pianist of less artistic integrity than Miss Schumann would have hesitated to play this number, for its formidable technical and musical qualities are not easily grasped by an audience at one hearing. Miss Schumann, however, has the sterling musicianship and piano mastery to make a profoundly abstract masterpiece of this caliber effective at once. No finer praise can be offered, for it is frequently the case that superior compositions have long been misunderstood because of inadequate presentation.

Reger's "Variations" are constructed upon mathematical formulas as fundamental as the laws of astronomy. When a master mathematician like Reger constructs music of this sort it profoundly affects any intelligent listener, for it stimulates the hope that man is something more than flesh and blood; that he has within him a glowing spark of divinity.

Abstract music, pure music, absolute music (whatever it may be called), music which stands alone without borrowing from other arts is so seldom effectively presented that it is a matter of special mention that the audience Friday afternoon at once caught the spirit of Reger's music as performed by Miss Schumann and the orchestra under the sympathetic guidance of Eugene Goossens.

Miss Schumann has a graceful and exceedingly sure technic. There is not the slightest hint of mannerisms about her playing. She is too fine an artist to make a display of her exceptional gifts. She gave one of the most convincing presentations heard in a long time and, after being recalled to the stage many times by the positive enthusiasm of the audience, she played one of Rachmaninoff's "Moments Musicausc" with such splendid effect that she was again recalled to acknowledge the acclamation.

FEB. 28, 1942
THE CINCINNATI POST

Today's Music
By Lillian Tyler Plogstedt

The Friday afternoon Symphony program gave one much to reflect upon, and had many moments of pleasant surprise.

The soloist was Henrietta Schumann, pianist, playing "Variations on a Theme of Bach, for Piano," by Max Reger, superbly transcribed for orchestra by Karl Hermann Pillney, an Austrian pianist and repetiteur. Reger has given this very fine Bach air a magnificent piano setting, bristling with technical difficulties, and the arranger has set it for full modern orchestra and piano always with fullest justice to the solo instrument.

Miss Schumann met with a tremendous ovation and played for encore "Moment Musical," by Rachmaninoff.

Steinway Piano

Personal Representative: JAYE NORRIS WILLIAMS
155 East 49th St., New York, N. Y.

MUSICAL COURIER

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Hollywood Greets Notables As War Fails to Halt Art

Rachmaninoff Plays Own Work under Walter—Recital Roster Heavy

By RICHARD D. SAUNDERS

Musical Courier Bureau, Hollywood, Calif.

Sergei Rachmaninoff was piano soloist in his own Rhapsody on a Theme of Paganini with the Philharmonic Orchestra, conducted by Bruno Walter, on Feb. 12, and a capacity audience in the Philharmonic Auditorium acclaimed his impeccable performance to Walter's equally impeccable accompaniment. Walter also gave a splendid reading of the Beethoven Seventh Symphony, keeping it at a vigorous pace, and made much of contrasting dynamics in the Beethoven Coriolanus Overture, concluding with a stirring presentation of the Strauss Till Eulenspiegel.

For the first time in several years, the Philharmonic Orchestra condescended to use a local singer as soloist for a regular symphony pair, as Eula Beal appeared under Walter's direction on Feb. 19. The young contralto displayed an attractive voice and acquitted herself with admirable poise

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Chicago's Busy Fortnight Brings New Works and Noted Guests

By RENÉ DEVRIES

CHICAGO.—An outstanding guest conductor and several novelties added marked interest to the Chicago Symphony's concerts of the past fortnight. At his initial appearance at Orchestra Hall Carlos Chavez easily duplicated the brilliant success he scored when conducting our orchestra for the first time at Ravinia Festival last summer. Both his transcription of a Buxtehude Chacona and his Sinfonia India again met instant success. His Concerto for Four Horns met with slightly less favor.

Of other novelties, the short Pastorale and Tarantelle by the Hungarian composer, Eugene Zador, now in Hollywood, created the best impression, for it is full of melodious strains. The tranquil modulations of the pastoral are delightful, and by contrast the buoyant rhythmic movement of the tarantelle accelerates the pulse and inflames the imagination. Florian F. Mueller, the orchestra's principal oboist, has succeeded in putting into his Five Symphonic Etudes, based on the American folk-song, El-a-Noy, a series of melodious tunes, cleverly orchestrated and of such import that Dr. Stock has seen fit to repeat the work on two successive programs.

As soloist for the Tuesday patrons, Alexander Brailowsky played the Franck Variations Symphoniques and the Liszt Totentanz with vertiginous rapidity, and amazed and made enthusiastic the uncommonly large audience. Robert Quick, the orchestra's principal violinist, unfolded the beauties of the Bruch Fantasie with that lovely tone and infallible technic that we have so long admired.

Berardinelli Presents Rigoletto

The recent performance of Rigoletto at the Civic Opera House added new laurels to Nicola Berardinelli not only as a well routined singer-actor but as a producer of merit. He had prepared the cast of young Chicago singers to such a point of efficiency that the presentation bore the professional stamp. Berardinelli's jester is both forceful vocally and thrilling histrionically. Dorthe Paulsen created a fine impression as Gilda, employing her large and luscious voice advantageously, particularly in the Caro Nome. The Duke of Mantua had in Norbert Holterman a handsome and well voiced interpreter. Alois Bragagnola as Sparafucile and William Thomas Zane as Monterone revealed exceptionally fine bass voices and their acting was authoritative. The rest of the cast was effective, as were the choristers, dancers and the orchestra under the virile and efficient baton of Silvio Insana. To the latter is due a large share of the suc-

(*Please turn to page 22*)

Boston Celebrates 75th Birthday of N. E. Conservatory

Gala Concerts Mark Week of Eminent School's Double Observance

By IRVING SCHWERKE

Musical Courier Bureau, Boston, Mass.

BOSTON.—A signal event of the period was the celebration during the week of February 16, of the seventy-fifth anniversary of the founding of the New England Conservatory of Music and the fortieth of the organization of its orchestra. The celebration reached its climax on the 19th, when, in the afternoon and evening, two particularly significant seances were held.

At the first event, John Erskine, author and former president of the Juilliard School of Music in New York, gave an address. The Conservatory chorus and the Boston String Quartet were heard. Congratulatory messages from Gov. Saltonstall, Serge Koussevitzky, Mayor Tobin, Senator Walsh, Walter Damrosch, Geraldine Farrar, Mrs. Edward MacDowell, and other notables were read, each message extolling—and rightly—the unique contribution of this institution to the cul-

(*Please turn to page 7*)

Music Eases War's Rigors

YEHUDI MENUHIN GREETED

by a capacity-filled Symphony Hall, Boston, at his Feb. 15 concert in the Celebrity Series presented by Aaron Richmond.

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March 5, 1942
Sixty-Third Year

Beecham Reengaged for Seattle; Leads Northwest Mozart Fete

SIR THOMAS BEECHAM AND SOLOISTS AT A MOZART FESTIVAL
concert on Feb. 19 in Seattle, Wash. Left to right, Paul C. Harper, president of the Seattle Symphony Orchestra, conducted by Sir Thomas; Audrey Mildmay, soprano; Sir Thomas; Douglas Beattie, bass-baritone, and Peggy Turner, soprano.

By JOHN HOPPER

SEATTLE, WASH.—Announcement has been made by the board of Trustees of the Seattle Symphony Orchestra, that Sir Thomas Beecham has been re-engaged to conduct the 1942 fall season of the orchestra. This news came as a pleasant surprise at a time when both Symphony patrons and personnel were wondering what effect that war might have on the future plans for the orchestra. Not only has Sir Thomas been re-engaged, but a list of several guest conductors for the early part of 1943 will be shortly announced.

A broad policy of free admission for all men in the Service of Uncle Sam has been undertaken for the balance of this season, and by unanimous approval of the board, this policy will be continued for next season.

Mozart Festival Delights

SEATTLE, WASH.—The first Pacific Northwest Mozart Festival by the Seattle Symphony Orchestra, under Sir Thomas Beecham, opened in this city on Monday night, Feb. 16, with a concert of notable sort in Music Hall Theatre. Later events in the series took place in other cities of the Northwest United States and in British Columbia.

Antonio Brosa, violinist, and William Primrose, violist, were the notable soloists in the Sinfonia Concertante in E flat major, exquisitely played. With Sir Thomas, they were recalled repeatedly.

The program included also two Mozart symphonies, No. 31 in D major, and No. 39 in E flat major, which had readings of magisterial vivacity and esprit. The latter work was preceded by the adagio from the Divertimento No. 2 in D major. The audience accorded the conductor an ovation.

Other events in the series included an operatic festival concert at Civic Auditorium, Feb. 19, in which the soloists were Audrey Mildmay and Peggy Turner, sopranos; Paul Elmer, baritone; Douglas Beattie, bass, and the Women's Chorus and University of Washington Chorus. The "Linz" Symphony (No. 36 in C major) soprano arias from Don Giovanni, a bass aria from Marriage of Figaro and the entire third act of the latter work were featured.

On Feb. 26 in Music Hall Sir Thomas presented two symphonies, No. 40 in G minor, and No. 41 in C major, and the violin concerto No. 4 in D major, with Francis Aranyi, concertmaster of the Seattle Orchestra, as the accomplished soloist. This was the final subscription concert of the orchestra's series and won resounding ovations.

The last special concert took place on Feb. 27 at the Music Hall Theatre. This was the final event in the Seattle Symphony's home series, and included the overture to The Magic Flute, Symphony No. 35 in D major ("Prague"), the Piano Concerto No. 17 in G major, with Betty Humby, English pianist, as a brilliant soloist, and the Symphony No. 38 in D major ("Haffner"), all done with great finesse and feeling for musical line.

An Interloper Rebuffed

An unscheduled event during the playing of the last work was a sudden pause during the andante, when Sir Thomas turned to one of the stage entrances and remarked, "Will you kindly get away from there?" Then turning to the audience, he said, "I beg your pardon, ladies and gentlemen, but someone tried to intrude." The symphony was then resumed with all its former eloquence.

Other appearances by the orchestra included those in Boise, Ida., Feb. 21; Pendleton, Ore., Feb. 22; Eugene, Ore., Feb. 23; and Portland, Ore., Feb. 24, as well as in Canada.

Networks Win Stay in Suit Against FCC Edict

The Federal Communications Commission has been stayed until May 1 from putting into effect its so-called anti-monopoly regulations against the broadcasting networks. Promulgated last May, they were amended in October and made technically effective in November. A statutory court granted the stay to the National Broadcasting Company and the Columbia Broadcasting System who contested the authority of the commission.

National Symphony and Union Sign Agreement

WASHINGTON, D. C.—An agreement on the terms of the 1942-43 season's contract between the National Symphony Orchestra Association and the Musicians' Protective Union, Local 161, was reached recently, Corcoran Thom, president of the orchestra's board of directors, announced.

According to the terms of the agreement, the National Symphony Orchestra will have a twenty weeks' winter season and a six week summer outdoor series. The union has sanctioned an increase in the number of engagements to be played during these periods, in return for which the association agreed to an increase in the weekly base pay, and to certain "fair and reasonable adjustments."

In the Watergate series, the National Symphony is planning a six weeks' season during June and July, giving three concerts per week, a total of eighteen, subject to the aproval of the National Capital Parks Service of the Department of Interior, of the Office of Civilian Defense of D. C., and of the War Department.

Damrosch Work to Be Premiered in New Opera Fall Series

The New Opera Company of New York starts its second season on Nov. 3 at the 44th St. Theatre, presenting Walter Damrosch's new one-act opera, The Opera Cloak, with the composer conducting. Moussorgsky's Fair at Sorochinsk, conducted by Emil Cooper, making his bow with the company, will be coupled with the Damrosch work.

Fritz Busch will again conduct Verdi's Macbeth and also one of the new productions. Offenbach's La Vie Parisienne will be repeated, with Antal Dorati again conducting. Pique Dame also will be heard again with Mr. Cooper directing.

Paul Kerby has been named director of the company, succeeding Mr. Dorati, who remains as conductor.

U. S. Cuts Use of Materials for Instruments

WASHINGTON, D. C.—Decreases in the use of materials for orchestral instruments by between 50 and 75 per cent, starting on June 1, has been ordered by the War Production Board. Music stands, violin bows, piano stools and similar materials are incorporated in the planned reductions, and the Board is giving no assurance that even these amounts will be available.

Chief Executive Defends Music to Win War

WASHINGTON.—Despite recent criticism by members of Congress concerning encouraging of "boondoggling" activities by the Office of Civilian Defense and other governmental agencies, President Roosevelt has asserted the need for a reasonable amount of recreation for the public in wartime.

Speaking in reply to what he called a request from many persons for a statement of the Government's policy in the matter, the Chief Executive stated that "within reasonable limits" he believed "the war effort will not be hampered, but actually improved, by sensible participation in healthful recreational pursuits." He added that "recreation under present conditions can be undertaken solely with the purpose of building up body and mind, and with the chief thought that this will help win the war."

The President made clear that recreations such as sports, music, motion pictures, drama and the like "have a necessary and beneficial part in promoting an over-all efficiency by relieving the strains of work and work" but that a slogan of "recreation as usual" was "just as bad" as "business as usual."

His statement came at a time when particularly severe criticisms were made in the House by Representatives Taber and Case against the inclusion of a sum of $940,106 approved by the WPA for the New York Music Project in the $350,650,826 Appropriations Bill for the War Department's civil functions.

3 Young Composers to Get Town Hall Commissions

Three new works by young composers will be commissioned next year by New York's Town Hall it is announced by Walter W. Naumburg, chairman of the Town Hall Music Committee. Under the plan of Kenneth Klein, director of the concert department, the Town Hall Composition Award will be independently sponsored instead of in cooperation with the League of Composers.

The three works will be commissioned from students with the composition faculties of the music department of Harvard, the Juilliard Graduate School and the Eastman School invited to designate one student each. The composers will be required to write for the same combination of instruments and to provide a 15-minute score. The compositions will be presented on the Feb. 17 program by the Saidenberg Little Symphony in the Music Forum series to be given in cooperation with Boosey & Hawkes Artists Bureau.

LAURITZ MELCHIOR SELLS DEFENSE SAVINGS STAMPS
in a special booth at a New York department store. The Metropolitan Opera's heroic tenor opened the drive at the store and served for an hour as volunteer salesman, disposing of hundreds of dollars worth of stamps.

N. Y. Concerts

Koussevitzky, Goossens Philharmonic Guests

By HERBERT F. PEYSER

Eugene Goossens began his guesting period as Philharmonic-Symphony conductor in Carnegie Hall the evening of Lincoln's Birthday and made use of the occasion to acquaint this community with a Lincoln Symphony by Jaromir Weinberger which he had performed for the first time anywhere in Cincinnati last October. Mr. Weinberger has written a good deal of music since the delectable opera, Schwanda, but very little that really mattered. Certainly this new work does not.

A genuine Lincoln symphony, one measuring up to the grandeur of its subject, ought to be another Eroica and nobody less than another Beethoven ought to attempt it. Mr. Weinberger's opus is filled with cheaply theatrical orchestral combinations and effects, padded with that sort of counterpoint he so enjoys writing and thematically taken out of all sorts of grab-bags. Thus his main subject, an affair of four notes which recurs in other parts of the symphony and helps to give it its "cyclical" character, derives from César Franck.

For the scherzo the composer unblushingly helped himself to the famous theme with the kettle drum rhythm from the second movement of Beethoven's Ninth. Elsewhere you find reminders of all manner of things, even including Bruckner and Mahler and not even leaving Schwanda out of count. Mr. Weinberger furthermore works Deep River very hard, indeed. Obviously, he put two and two together and figured that, since Lincoln befriended the Negroes, a Negro Spiritual belonged logically in a Lincoln symphony. Yet when the noisy and common work has dragged itself to a close, the hearer still failed to see what it all had to do with Lincoln or Lincoln with it. Mr. Goossens might have paid the martyred president a much finer tribute and, incidentally, done something for American music by reviving instead the noble Gettysburg tone poem of the late Rubin Goldmark.

Mr. Weinberger was politely applauded when he bowed from the stage with Mr. Goossens. The conductor had prefaced the novelty with a metronomic performance of the E major Fidelio overture. But the real joy of the concert was the Brahms violin concerto, with Jascha Heifetz as soloist. Mr. Heifetz seemed nervous, for some reason, and now and then had troubles of intonation. But in spite of trifling flaws that were as spots on the sun the radiant splendor and loveliness of his tone subdued and conquered as ever.

Koussevitzky's Third Visit

Two symphonies, each a "sixth"—Beethoven's Pastoral and Tchaikovsky's Pathétique—made up the program of the season's third evening Boston Symphony concert in Carnegie Hall on Feb. 13. The occasion marked the first appearance in New York of Serge Koussevitzky since the recent death of his wife, a circumstance which subtly influenced the mood of the event. The symphonies are wholly dissimilar, yet they complement each other strangely well. In some ways, however, one might have wished that Dr. Koussevitzy had not undertaken the Pastoral that night. His heart was not in it and, barring some interesting details (and, of course, the divine playing of the orchestra), the performance refused to warm into life. It remained dull and perfunctory in spite of generally speedy tempi and the nature of the applause afterwards showed that the music had not struck fire.

For the Pathétique, on the other hand, the conductor was superlatively in the mood. It became then and there an inexpressibly poignant reflection of his private grief. The piercing mood was almost tangible and scarcely a listener but divined the sense in it of personal bereavement. As the tones of the Adagio lamentoso merged imperceptibly into silence, Dr. Koussevitzky stood immovable for what seemed a space of minutes with bowed head while the audience sat motionless as if sharing a spirit of devotional solemnity. It could have paid no more touching tribute to the sorrow of the man or showed a deeper appreciation of the grandiose performance than thereupon to have dispersed without a sound. But a scattering of fools broke the spell of stillness with applause and a ritual of grief ended amid loud and jarring handclappings.

Dr. Koussevitzky is indisputably one of the great living interpreters of the symphony which, whatever the impression of shallow minds, is anything but self-interpreting. It was vastly interesting to compare his performance with Mr. Toscanini's of a few days previous. The Koussevitzky reading is beyond question the more subjective and emotional of the two and some will consider it the more Tchaikovskyan in spirit. In some ways, I prefer his reading of the waltz. Like his illustrious colleague, happily, the Bostonian conductor takes the march in the strict tempo prescribed by the score and with the smashing effect that comes from observing the composer's directions. But if the poignancy of Koussevitzky's finale exceeds Toscanini's, the treatment of such tremendous details as the stopped horns and the expiring throb of the double basses does not come up to it. The snarl of the horns, indeed, was scarcely audible.

Sibelius and Brahms Played

Again on Saturday afternoon, Feb. 14, two symphonies appeared on the program of Koussevitzky, but this time prefaced by a uncommonly beautiful performance of Handel's B minor Concerto Grosso. The Symphonies were the Sibelius Fifth and the Brahms Second, each memorably played. How lastingly fresh and new and wonderfully knit this symphony, thus masterfully performed, continues to be, though it was not born yesterday!

HENRI PENSIS,

Belgian conductor, who directed the Feb. 15 and March 1 concerts of the New York City Symphony Orchestra in Carnegie Hall.

Koussevitzky with Philharmonic

Because the Philharmonic-Symphony is "receiving" this winter, Serge Koussevitzky has had his first chance in this city to shepherd another orchestra than the Boston Symphony. On Feb. 19 he began a two-weeks' guest period with the local organization in quite a blaze of glory. The audience was very large and very expectant. Its anticipations were richly rewarded and the enthusiasm left nobody in doubt how welcome was the visitor from Boston to each and everyone concerned.

A famous conductor does not invariably obtain from one orchestra what he obtains from another and the New York orchestra did not become overnight the Boston band. But it did some of the most brilliant playing it has in a long time. Clearly, the men turned themselves inside out to show their guest how much they appreciated him. And it can hardly be the easiest thing in the world for even so expert an instrumental body as the Philharmonic-Symphony to get the hang of Dr. Koussevitzky's methods and idiosyncrasies in the space of a few days.

The program consisted of a D major Concerto for Strings by Philip Emmanuel Bach in an arrangement by Maximilian Steinberg; Aaron Copland's Quiet City, Ravel's second Daphnis and Chloe Suite and the Fifth Symphony of Shostakovich—the last a "first time by the Society." The sound of the Philharmonic strings differs appreciably from that of the Boston Symphony ones. Nevertheless, the conductor obtained a singularly warm and vital tone from his New York players, if one less fine-pointed than that of his own musicians.

The Daphnis and Chloe Suite is one of the conductor's show pieces. The Philharmonic artists did it brilliantly, vividly, excitingly, even if the net result was less supremely musical than what Dr. Koussevitzky obtains from his own players. The Shostakovich opus, stunningly done, was my first experience of the work. It may be possible to trace influences and derivations in it (the allegretto, for instance, would probably never have been composed without the example of Mahler). But when all's said, this is beyond all question a vital, potent music, whatever its faults and, at long last, the utterance of a composer with something real, vibrant and big to say.

Wanda Landowska Returns

Anyone who imagined that the New York public had forgotten Wanda Landowska because of her fourteen years' absence must quickly have been disabused by the audience which packed the Town Hall for her reappearance on the afternoon of Feb. 21. That audience was a sight to behold. Not only did it seem to contain every pianist of note within a radius of a hundred miles but it sat in a reverence as devout as at a religious rite for almost two hours—broken only by a brief intermission period—while Mme. Landowska played Bach's Goldberg Variations in their heroic entirety with never a *da capo* omitted. What to some might have seemed a forbidding ceremonial became one of the grandest interpretations of Bach heard hereabouts in a generation, or peradventure longer.

The vicissitudes of time detract nothing from an artist like Wanda Landowska. Far from diminishing she has incredibly grown. She is far and away the greatest cembalist in the world—at her approach all the rest might as well let themselves be buried—and certainly one of the world's supreme musicians. Except that she is somewhat slighter than she used to be, nothing about her has outwardly changed. She still wears the same simple velvet robe, she still glides rather than walks onto the stage, she still bows with clasped hands as if in prayer over her keyboard before beginning. And, still as before, she seems utterly immune to that frailty of all artistic flesh, the off-day. But it is spiritually that she has grown greater and greater still.

There is something inexpressibly elevating about such a recital as she gave this time, yet something devastating as well. Already Mme. Landowska has forever spoiled for me Bach's Italian Concerto as well as the Chromatic Fantasie. I simply have not been able to take them seriously from anybody else, no matter how gifted. And now she has ruined for me that astounding set of thirty variations which Bach composed on a simple but noble sarabande theme for the gifted clavecinist, Johann T. Goldberg, to play to Count Keyserling, a nobleman plagued with insomnia, during the hours of his wakefulness. I say "ruined" advisedly, for I shall never again be able to listen to it from any other player without invoking deadly comparisons and suffering the consequences. I have several times heard the Goldberg Variations from eminent pianists. But no pianist can play them as Landowska does on the harpsichord for the simple reason that, transcribe as effectively as you will, you cannot transfer to one keyboard and to the "fat" tone of the piano what Bach designed for two manuals, and for the registrating capacities and the varied and scintillating timbres of the harpsichord.

Mme. Landowska's performance of the different variations (and the glorious quodlibet) was miraculous in its rhythm, color, emotional diversity; also in an architectural grasp that fitted the minutest detail with uncanny intuition into the entire marvelous edifice of tone. When the wonderful theme, repeated at the close, died into silence one had the impression that applause itself was a sacrilege.

(*Other Concert Reviews on page 9*)

JENNIE TOUREL,

soprano, formerly of the Paris Opera, is appearing for the first time in Havana in April, singing Mignon with the National Opera under the auspices of the Pro Arte Musical Society. Miss Tourel sang Lisa in Pique Dame in the New Opera's fall season in New York and Carmen and Mignon in Montreal. In 1937 Miss Tourel sang the two latter roles in the Metropolitan Opera's spring season.

"Porgy and Bess" Star Finds Recreation in Art

Anne Brown Proves Her Versatility by Painting Pictures, Cooking Delectable Foods and Doing a Bit of Social Work on the Side

By ROSALYN KROKOVER

Although Porgy and Bess is daily playing to capacity houses and is established as one of the hit shows of Broadway, let no one think that the musical ambitions and activities of its star, Anne Brown, stop there. There is concert work, and there is grand opera for which she is studying intensely. And then there are the singer's personal extra-musical interests—she has painted pictures for many years. All this keeps her so busy that she complains of the scarcity of hours in a day. Twenty-four? There should be twice as many.

Anne Brown the singer, the Bess of Gershwin's opera, is able to impress the dynamism of her nature upon a quickly appreciative public.

She owes much to Porgy and Bess; but Porgy and Bess owes as much to her. It is a rare person that is beautiful and skilled enough to impress both the supercilious drama critics and hardboiled music critics of New York; not to mention such a musician as Stokowski, who engaged her for a solo part in Beethoven's Ninth Symphony. (Nor the austere personages who were in charge of scholarships at the Institute of Musical Art when Miss Brown studied there.)

Stemming from a race that has produced a Robeson, a Hayes, an Anderson, and a Maynor, Miss Brown has been especially fortunate in her family associations. Her father is a practicing physician, her mother was an enthusiastic amateur musician, and each of her three sisters is a school teacher, one of them teaching music in the Washington, D. C., public school system. That everyone in the family is musical can be traced to Miss Brown's mother.

Psychologists and educators take note: to keep the children out of mischief, Mrs. Brown taught them to sing and play. Thus, when a child, Anne decided to be a singer, and has wavered from that original idea only when considering her talent as a painter.

ANNE BROWN

As a member of Alpha Kappa Alpha, the national scholarship sorority of Negro girls, Miss Brown would like to be more active. She is a member of the American Theatre Wing of what was formerly known as the Fight for Freedom Group. She is eager to donate her services for defense whenever occasion arises. She also is interested in the Urban League and in the National Association for the Advancement of Colored People. Her interest in the latter, however, does not extend to the point where she adopts the role of combination dowager duchess and condescending social worker. Wisely she refrains from active duty, feeling that people who actually have engaged in social service work are much more capable than she.

Among her chief interests are food and dietetics. Visitors and guests will look in vain for white flour or sugar in the Brown kitchen. They will find an array of gadgets reminiscent of a laboratory, what with assorted grinders, liquid extractors, vegetable liquidizers and an abundance of machinery that means nothing to anyone except their owner. The end product is a diet that consists largely of raw vegetables and vegetable juices—and now Anne Brown sneers at ill health and vitamin deficiencies.

Like many musicians, she does much of her reading while shuttling from town to town when on tour. For relaxation she devours detective stories; claims to have read thousands of them. There is no mystery about her voice and acting ability, however, if the opinions of the crowded audiences who throng the revival of Porgy and Bess are any criterion; nor does it take much of a detective to see that Ann Brown is one of the most talented of American singers. Is it impossible that the near future will see her voice in its full maturity and style on the operatic stage? It ain't necessarily so.

Recital by Tinayre Aids Mannes School Fund

A program of seldom-heard music will be given on March 8 in the Mannes Music School by Yves Tinayre, tenor, member of the faculty. This is the fifth in the series of faculty concerts given for the benefit of the scholarship fund.

Assisting Mr. Tinayre is Carl Bamberger, conductor; Mitchell Miller, oboe; Edgar Williams, violin; George Drexler, flute; Jean Schneider, cello; Winslow Cheney, organ, and a group of string players from the Mannes Music School Orchestra.

Mr. Tinayre, whose interest in early manuscripts started him on research in music from Medieval times to Mozart, has a collection of over 2,000 works covering 6 centuries. Much of the music on his program has not been performed in New York before.

Adele Rivie
LEO EDWARDS' NEW SINGING SENSATION FIND.

NICK KENNEY SPEAKING, N. Y. DAILY MIRROR

Brooklyn Eagle, Saturday, Feb. 14, 1942

By ROBERT FRANCIS

Double Opera Bill Offered at Academy

The particular point of the evening was the maestro's introduction of two American singers new to metropolitan grand opera. Adele Rivie and Frederick Schweppe, to head the "Pagliacci" revival. Miss Rivie turns out to be a young lady of considerable talent, a fresh voice, clear and true, and with a sense for good theater that is equally refreshing. The evening was a small triumph for Miss Rivie, and also for Brooklyn florists. Your reporter would like to hear her again in something which is more taxing than Nedda. . . .

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Cuban Lyric Season Will Enlist Noted Artists in Roster

George D'Andria will present his fourth consecutive season of grand opera in Havana starting in April. Mr. D'Andria as impresario of the National Grand Opera Company, has also staged seasons in Central America, San Juan and Puerto Rico.

His company will fulfill engagements in April and May in Havana under the sponsorship of the Sociedad Pro-Arte Musical of which Laura Rayneri is president. Artists engaged for the season include Zinka Milanov, Helen Jepson, Kerstin Thorborg, Bruna Castagna, Jennie Tourel, Stella Andreva, Frederick Jagel, Arthur Carron, Armand Tokatyan, Francisco Naya, Nicola Moscona, Francesco Valentino and Nino Ruisi.

The repertoire will include The Masked Ball, Mignon, Traviata, Aida and Tosca. For the first time the company will fly to Havana from Miami.

Prior to the season Mr. D'Andria presents the company in Aida in New Haven and in Carmen and Faust in Hartford.

GEORGE D'ANDRIA

BOSTON: New England Conservatory Marks 75th Anniversary—Orchestra and Chamber Concerts Hailed by Large Audiences

(*Continued from page 3*)

tural and spiritual life of our country.

In the evening, a brilliant concert was given by the Conservatory Orchestra and Chorus, in Jordan Hall. Wallace Goodrich, director of the Conservatory, conducted very finished performances of Fingal's Cave by Mendelssohn, the Motet, Exultate Deo, for chorus and orchestra by Mabel Daniels, Adagio from the B flat symphony by Chausson, and Jubilee Overture of Chadwick. Cleora Wood, soprano, was soloist in numbers by Gluck, Handel, and Mozart, which she presented with great beauty of tone, exquisite phrasing, and stylistic perfection. Jesus Maria Sanroma, pianist, was soloist in the Rachmaninoff Concerto No. 2, in C minor, played with his wonted technical address and straightforwardness. Conductor, orchestra, chorus, and soloists were given an ovation that will long be remembered by all concerned.

Salvos for the Master!

When Koussevitzky returned to the Boston Symphony (Feb. 6 and 7) the audiences rose upon his entrance, and for fully five minutes overwhelmed him with cheers and applause. After the Star Spangled Banner, the conductor gave a majestic reading of the Concerto Grosso in B minor for string orchestra by Handel, the slow movements particularly speaking with a serene sublimity. Sibelius' Fifth symphony again left at least one listener unmoved, despite a superb reading. Brahms' Symphony No. 2, in D, came over like an immense flood-tide of orchestral song, redolent of romantic lyricism, and enchanting color.

Youth Concert Thronged

The Boston Symphony, under Wheeler Beckett's expert guidance, presented the fifth Youth Concert in Symphony Hall, to a capacity crowd of eager school children. What a joy it is to see the youngsters as they storm the dignified precincts of Boston's famous musical-art emporium, or as they besiege the instrumentalists for autographs during the intermission. It is also a pleasure to observe how well they listen.

The program included the Italian symphony by Mendelssohn and B flat minor piano concerto by Tchaikovsky. The concert did not seem to run spontaneously—through no fault of the conductor, for he did his best to pull along the orchestra, which seemed to be in a very slipshod frame of mind. Neither did Albion Metcalf prove himself the ideal pianist for this youthful occasion, both the concerto and a young audience requiring more temperamental fire, songful treatment of melodies, and bravura in passage work.

Chamber Music

The Boston String Quartet (Harrison Keller, Alfred Krips, violinists, Georges Fourel, viola, Alfred Zighera, cello) gave its second concert of the season in the intimate setting of the New England Conservatory's Recital Hall. Carefully planned readings of a Mozart Quartet in B flat, Quincy Porter's Quartet No. 5, and the Brahms Sextet in G, were enjoyed. In the Brahms opus, the quartet was assisted by Mr. Porter, as viola player, and F. Judd Cook, cellist.

Bernhard Weiser Plays

So far as I could judge, the young pianist, Bernhard Weiser, who was heard in his Boston debut at Jordan Hall, played all of the notes of his program, but overlooked the music. Finger work and rapid note playing lose their charm after the first five minutes, unless, of course, dexterity is put to the service of music, and this, as already said, Mr. Weiser failed to do. About all I can say for his Scarlatti pieces is that he got through them in no time at all. In a Beethoven sonata—D major, Op. 28—he disclosed what most of our young performers disclose, when *via-à-vis* that genius, lack of perspective. Chopin, Scriabine, Ravel, Prokofieff, and Liszt completed Mr. Weiser's program.

Menuhin in Hindemith Sonata

Yehudi Menuhin's recital packed Symphony Hall to its utmost capacity—people standing, and even the stage crammed with audience. The young artist was in fine form. While his Beethoven Sonata No. 1, in D major, was good violin playing but left Beethoven quite untouched, it, along with everything else, received rounds of applause. Breath-taking as a *tour de force*, was the last movement (La Campanella) of Paganini's Concerto No. 2—the very quintessence of technical mastery.

This was also true of the last movement (prestissimo) of Hindemith's Sonata for violin alone, opus 31, No. 1. Without this movement, and unless it were played as Menuhin did it, the sonata is no more interesting than a Clementi sonatina, though the latter *does* have a melodic, rhythmic, and sprightly appeal that Hindemith's unaccompanied sonata, alas, does not possess!

A group of Hungarian Dances, by Brahms, and Ravel's Tzigane, brought Menuhin at his interpretative best. He also finds something peculiarly deep and poignant in the Ravel. The audience refused to leave the hall without Mr. Menuhin first playing them another program of encores. His associate at the piano was Adolph Baller.

Heifetz Shows Old Skill

The usual numerous and enthusiastic throng turned out to applaud Jascha Heifetz, in his recital at the Boston Morning Musicales, Hotel Statler. Assisted by Emmanuel Bey, the famous technician again disclosed that his finger facility and bowing are without rival in the field; and I am in doubt whether to attribute an occasional thin and sometimes scratchy tone, apparent in the first part of the program, to the heavy curtains on the stage, defective acoustics of a ballroom, or a seat half a block from the stage. Heifetz opened with a nicely transcribed Star-Spangled Banner (Menuhin puts in octaves where Heifetz does double-stops), followed by a whirlwind exposé of Bach's E major Prelude, with the violinist's own piano score. Mozart's D major concerto was an example of wondrous elegance (in fact, too elegant in spots—one longed for more solid tones and lustier trills). The final group, played in inimitable style, comprised pieces by Haydn, Tchaikovsky, Szymanowski, and Mendelssohn, not to overlook a sort of boogie-woogie in ermine entitled Masks, from Romeo and Juliet, by Prokofieff-Heifetz. In response to the applause, Ravel's Habanera and A la Valse, by Victor Herbert, were proffered.

Violinist's Art Sways New England Throng

Szigeti Scores in Wellesley Concert

WELLESLEY, MASS. — The Concert Series of Wellesley College scored one of the finest successes of its brilliant record on Feb. 10, when it presented Joseph Szigeti, violinist in recital in Alumnae Hall, packed to the last seat. Never in my experience has Szigeti played so magnificently and so musically as he did in his Wellesley concert. In Andor Foldes, he had the perfect partner, who is not only master of the instrument and the literature but who carries to the *n*th degree the art of sensing and seconding the ideas and emotions of the violinist. Tartini's Concerto in D minor, and the Prelude in E major, for violin alone, by Bach, had masterly expositions; Mozart's Sonata in E minor (K. 304) was exquisitely poised in grace and sentiment; and the Beethoven "Kreutzer" Sonata had the most completely satisfying reading I have ever heard. After the intermission. Szigeti delighted his hearers with short pieces designed to astonish with technical exploits and responded to tumultuous applause with many encores.

IRVING SCHWERKÉ

JOSEPH SCHUSTER,
solo cellist of the New York Philharmonic-Symphony Society, examines a bow from his collection which includes examples from Voiren, Lupot and Kittel and to which Mr. Schuster recently added a bow made by Francois Tourte.

Joseph Schuster Soloist with Rapee Orchestra on Radio

Joseph Schuster, first cellist of the New York Philharmonic-Symphony Orchestra, was soloist with the Radio City Music Hall String Symphony, Erno Rapee director, on the Music Hall on the Air broadcast March 1. Mr. Schuster played the first, third and fourth movements of Giuseppe Tartini's concerto in D Major. He gives a recital at Peabody Conservatory, Baltimore, on March 12.

White Plains Is Scene Of a Native Premiere

Scarsdale Student Plays Own Composition with Orchestra

WHITE PLAINS, N. Y.—Lincoln Stoddard, a Scarsdale High School student and a piano pupil of Lois von Haupt, played his own composition, Ballade for Piano and Orchestra, with the Quinto Maganini orchestra ensemble at a recent concert at the Scarsdale High School auditorium. The number, which flows freely, has originality and melodic inventiveness, showed considerable promise for this young lad, who also gave one of his own piano solos as an encore. The enthusiastic reception resulted in a request for a repetition performance at a later concert of the same series.

Lois von Haupt gave a talk before the Buffalo Piano Teachers' Forum on Music for the 'Teen Age.

The Fifth event in the Mrs. Julian Olney series at the County Center was the Cleveland Orchestra, conducted by Artur Rodzinski, and with Oscar Levant as piano soloist.

George Bennett, violinist, and Boris Barere, pianist, were heard in a joint recital at the Scarsdale Woman's Club, both displaying unusual artistry in an excellent program. E. H.

Beecham Conducting in Metropolitan Spring Tour

(*Picture on Front Cover.*)

Sir Thomas Beecham, having concluded his series of concerts with the Seattle Symphony Orchestra, is guest conducting with the Metropolitan Opera on tour, appearing in Baltimore, Boston, Cleveland and Atlanta, Ga.

Parsifal Has New Exponents at Metropolitan

By HERBERT F. PEYSER

HERBERT F. PEYSER

The Wagner matinee cycle at the Metropolitan ended on Feb. 27, with the winter's first Parsifal. There will be two more performances of the work during Holy Week, in a brief supplemental season after the close of the regular one. The representation in question was fairly well attended and devoutly followed, though there was the usual scattering of nitwits who have not yet learned that one does not applaud after the first and last acts of Parsifal. Otherwise, it was neither the best nor the worst one has heard here.

There were two outstanding features—the Kundry of Kerstin Thorborg and the Gurnemanz of Alexander Kipnis. The last is familiar but admiration for it steadily grows. Mr. Kipnis is beyond question the greatest living Gurnemanz. Only I hope he does nothing to prejudice its exquisite symmetry and artistic balance by the addition of nuances which may throw the picture out of focus and give it an exaggerated melodramatic touch. There were indications of such an impulse this time, such as the loud, harsh, irritating laugh when Parsifal asks, *"Wer ist gut?"*, and a couple of other details pointing in the same regrettable direction. On the whole, however, nobility is the hall-mark of this characterization.

A New Kundry

Mme. Thorborg sang Kundry for the first time here, though I have often heard her do it abroad and consider it her best part. That is not to say it is flawless. The music in the second act lies high for her and imposes a damaging strain on her voice. But those who charged her with evading a high tone when, at the close of the garden scene, she took a middle B flat instead of the upper one long current on many stages seem not to realize that Wagner wrote it just this way and that there is no prima donna high note in the score. Dramatically the artist offered an extremely intelligent and superior performance of a part whose demands are of the most subtle and psychologically complex. Of course, Kundry's wooing should be that of a Cleopatra or a Semiramis and Mme. Thorborg is not an artist of sensuous methods or voluptuous means. Yet her embodiment, if more keenly reasoned than intuitive or spontaneous, is one of the best witnessed here in a long time; and the touching penitent of the last act is not the least of its excellences.

Departures in Stage Direction

Although he was not mentioned on the program, it transpired that Dr. Wallerstein had a hand in the stage direction. He rearranged some of the groupings to the advantage of the performance and did not permit the children in the temple scene to scamper as they have across the stage. His management was helpful as far as it went.

I should like to know if he really approved of arrangements which turn the Flower Maiden scene into something very close to an outright ballet, with many of the girls in an excessive state of undress. I should also like to know what he thinks of the managerial indulgence which permits Mr. Melchior—a Parsifal of most fleshly contours—to leave the stage in the first temple scene and duck in and out of the wings as suits his fancy. The remedy, of course, is obvious. If it is asking too much of the tenor to stand half an hour motionless on the stage, why not dress up some burly chorus man to impersonate him and let that supernumerary take his place in the picture? Parsifal has nothing to sing here, anyway.

Other singers in the cast included Julius Huehn, whose voice is light for Amfortas and whose expressions wanting in poignancy; Walter Olitzki, as Klingsor, Nicola Moscona as Titurel, Doris Doe as the prophetic voice and a newcomer, John Garris, as the First Knight.

Mr. Leinsdorf's reading of the score was his customary one, deficient in grandeur, sensuousness and above all the sweep of the great Wagnerian line.

Photo by Blackstone Studios

HERTA GRUEN

will present her piano pupils in recital in April in Steinway Hall, New York. She appeared recently in Town Hall as assisting pianist to Robert Shilton, baritone, in his debut recital.

Metropolitan Adds College Date

On its annual Spring tour, the Metropolitan Opera will appear for the first time on a college campus, on April 13 presenting Aida in the $1,000,000 auditorium of the University of Indiana, opened last year, at Bloomington, which seats 4,000 or 400 more than the Metropolitan. The New Orleans visit has been dropped, as the auditorium there has been taken over by the government.

Starting its tour on March 16, 17 and 18 at Baltimore, the company sings Magic Flute, Carmen and Traviata. The Boston engagement, opening March 19 with Lohengrin, continues through March 28, presenting Magic Flute, Traviata, Barber of Seville, Orfeo and Euridice, Walküre, Carmen, Boheme, Aida, Rosenkavalier, Faust and Rigoletto.

Cleveland will hear the company April 6 to 11, in Don Giovanni, Lohengrin, Carmen, Rosenkavalier, Magic Flute, Traviata, Tosca and Aida. From Bloomington, the company goes to Dallas, April 15 to 18, staging Lucia, Don Giovanni, Carmen, Aida and Barber of Seville. Traviata will be sung on April 20 in Birmingham, Ala., and Carmen in Atlanta, Ga., on April 21, the latter series including Barber of Seville and Daughter of the Regiment, on April 22 and 23. The company goes to Richmond, Va., for Carmen on April 24 and Daughter of the Regiment on April 25.

Juilliard Students Present Gluck's Iphigenia in Tauris

The first performance in New York in a quarter of a century of Gluck's opera Iphigenia in Taüris occurred on Feb. 25 when the opera department of the Juilliard School of Music presented it in the auditorium of that school. Alternate casts, in accordance with custom, were heard in later delineations.

Albert Stoessel again conducted and the presentation followed its predecessors in being sung in English. Discussion of Gluck's style, his conception of the music drama and his use of the orchestra need no further telling at this date. Rather the admirable work of the serious young students calls again for commendation especially that of Clifford Harvuot as Orestes and Estelle Hoffman in the main role. Others in the first night's presentation were Betty Myers, Monas Harlan, Robert Bernauer, Orcenith Smith, Russell Skitch, Muriel Elowitz, Leah Weis Man and Rita Doubet.

Mr. Stoessel's orchestra contributed much to the evening. The simple scenery again came from Frederick Kiesler's classes. Alfredo Valenti was stage manager.

T.T.

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RCA Victor has released seventeen compositions by American Composers recorded by the Eastman-Rochester Orchestra, Dr. Howard Hanson, Conductor.

Eastman School Publications by members of the faculty include: "Answers to Some Vocal Questions," T. Austin-Ball; "Method of Organ Playing," Harold Gleason; "Examples of Counterpoint," Gustave Soderlund; "Handbook of Conducting," Karl Van Hoesen; "Modern Methods for Double Bass," Nelson Watson; "Chorale Collection," Elvera Wonderlich.

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Other New York Concerts

(Continued from page 5)

Signe Sandstrom in Town Hall

The young Massachusetts cellist, Signe Sandstrom, gave her second Town Hall recital on Feb. 10. The major part of her program was devoted to Handel's G minor Sonata, Bach's unaccompanied G major Suite, Schumann's Fantasiestuecke, Op. 73, and the F sharp minor sonata by Jean Huré. Miss Sandstrom is a sensitive musician, has an adequate technique and can evoke a singing tone. Her interpretations are always well thought out. Excellent accompaniments were supplied by Erich Itor-Kahn.

Louise Doschek Makes Debut

Louise Doschek, Pittsburgh pianist, gave her first New York solo recital in Town Hall on Feb. 10. Her ambitious program included Brahms' Sonata, Op. 5, Ravel's Gaspard de la Nuit, a Chopin group, and Debussy's Suite Pour Le Piano. Miss Doschek disclosed fluent technique and an attractive singing tone.

Orton and Paeff in Duo Program

Heard in a joint recital on Feb. 10 at the Barbizon Recital Hall, were Dorothy Orton, soprano, and Spinoza Paeff, violist. Bach's Recitativo and Bourree was followed by works by Brahms, David, Chausson, Debussy, Ravel, Ferrari, and Poldowski. The ambitious performers also included compositions by Vivaldi, Tchaikovsky, Moussorgsky, and Wolff, among others. Otto Gruenbaum was the pianist.

Mary Frances Ryan Plays

For the fourth event sponsored by the Scholarship Fund of Mu Phi Epsilon, Mary Frances Ryan presented a program of piano works in Steinway Hall on Feb. 10.

Elsie Houston in Endowment Series

The Brazilian soprano, Elsie Houston, replaced Grace Moore for the Feb. 11 Town Hall Endowment Series concert. Opening with S. L. M. Barlow's Cherry Tree, Miss Houston continued with numbers by Perilhou, Lully, Tiersot, Satie, Ravel, Stravinsky and Nin followed by songs of her native Brazil. The composers represented were Guarnieri, Orvalle, Fernandez, Villa-Lobos, Gallet, and Tavares. For the closing number, the artist played her own percussion accompaniment for Four Magic Themes from Candomble (Brazilian Voodoo). Miss Houston's art is unique. Her voice not only takes on added color in the Brazilian songs, but she also achieves remarkable affects. Pablo Miquel furnished accompaniments.

Bacevicius in Second Carnegie Hall Recital

Vytautas Bacevicius, pianist-composer who gave his first New York recital last season appeared in Carnegie Hall on Feb. 11 in a rather unorthodox program which contained no major classical work. He opened with Liszt's Fantasy and Fugue on B-A-C-H evidencing the technical facility which continued throughout the program which included a Chopin group, compositions by Groudis, Rachmaninoff, Scriabin, Prokofieff, Shostakovitch, Krein, Tcherepinine, Two Grotesques by the pianist himself, and the Ravel Sonatine. Mr. Bacevicius did his best work in compositions of the modern Russian school, where technical and rhythmical facility were more in order than in the more lyrical impressionistic music. Mr. Bacevicius is a well equipped and serious musician. Many encores were demanded and Mr. Bacevicius offered Spanish numbers.

Vardi Gives Viola Novelties

A capacity audience heard Emanuel Vardi, violist, at Town Hall on Feb. 13. His early efforts in Bach's Sonate No. 2, in D major and Hindemith's Sonate in F major, Op. 11, No. 4 categorized him as sincere and conscious of the fundamentals of his art; he held to a straightforward technique, yet imparted a warm quality. Shorter works by Cooley, Bernstein, de Falla, and Vitetta were heard, as was the first performance of Gusikoff's Fantasie (dedicated to Mr. Vardi) and Haufrecht's Blues: Prelude and Fugue. In these, his approach had a tint of impressionism. Splendid piano accompaniment was given by Vivian Rivkin.

Nathan Hieger in Debut

Nathan Hieger, Polish violinist, at his debut at Carnegie Chamber Music Hall, on Feb. 13, gave a careful and musicianly performance of the Sonata in C minor of Beethoven, Op. 30 No. 2, the Concerto in G minor by Bruch, the Sonata in G minor, Op. 1, No. 10 (Didone Abandonnata) of Tartini, the Suite Russe in G major, Op. 36 of Leo Portnoff and the Caprice, Op. 1, No. 24 of Paganini. Mr. Heiger's technique was admirable. Milton Kaye was at the piano.

Maude Runyan at Town Hall

A large, applausive audience on the afternoon of Feb. 15 greeted Maude Runyan, mezzo-soprano, at Town Hall. Her singing was of high merit technically; fine diction, a praiseworthy platform demeanor and broad interpretative scope tended to minimize otherwise noticeable shortcomings in voice projection and matters of pitch. Her program included Brahms' Four Songs, from Zigeunerlieder, Meyerbeer's O Pretres de Baal, from Le Prophete, compositions by Rossi, Holmes, and Debussy, and Verdi's O Don Fatale, from Don Carlos. Gibner King, supported competently at the piano.

League of Composers Give Native Works

A capacity audience attended the League of Composers' program of works by young Americans at the New York Public Library on Feb. 15. The compositions were scored for various instruments and instrumental combinations including a Piano Sonata (1940) by Ulysses Kay performed by Irma Wolpe; a Sonatina for Clarinet and Piano (1941) by J. B. Middleton with the composer was at the piano and Arthur Christmann as collaborator; Two Monochromes for Flute Alone (1939) by Richard Franko Goldman, played by Victor Just; a Quartet in C major for Woodwinds (1940) by Arthur Berger presented by Victor Just, Lois Wann, Arthur Christmann and Angel del Busto; Harold Shapero's Four Hand Piano Sonata (1941) given by the composer and Leonard Bernstein; a Sonata for Flute and Piano (1940) with the composer-pianist Norman Cazden at the piano and Emanuel Mesthene playing the flute; Alexei Haieff's Serenade for Piano, Oboe, Clarinet and Bassoon (1940) played by its composer pianist, Lois Wann, Arthur Christmann and Angel del Busto. All of the young composers and players were recalled repeatedly by an audience which included many of their senior contemporaries.

Nathan Milstein in Carnegie Program

A dull program was not able to overshadow the power and authority of Nathan Milstein's violin playing in Carnegie Hall on Feb. 17. Opening with the Sonata in A minor by Tartini, the Russian violinist continued with the unaccompanied Bach Chaconne which was given as fine a performance as one is likely to hear. Sensitivity in his approach, a feeling for fine phrasing, a sincere appreciation of the musical content, and an exquisite fluent tonal quality were disclosed. The Beethoven Sonata in A major, Op. 47, the Bruch G minor Concerto and Sarasate's Fantasy on Themes from Bizet's Carmen completed the program. The accomplished accompanist was Paul Berl.

Sylvia Smith Reappears

Sylvia Smith, young American pianist, who made her debut in Paris in 1937 and has appeared at the Town Hall several times, gave a recital there on Feb. 17, playing among other works her own arrangements of Three Little Pieces in C major by Domenico Zipoli. Miss Smith proved more than equal to the technical demands of Beethoven's F major Sonata, the Schubert-Tausig Andantino and Variations in B minor, Liszt's Mephisto Waltz, Schumann's C major Fantasia and Book II of the Brahms-Paganini Variations.

Menuhin Offers Benefit Program

Yehudi Menuhin gave a violin recital at Carnegie Hall on Feb. 18, for the benefit of the American Women's Voluntary Services and the Musicians Emergency Fund. As usual, Mr. Menuhin brought distinguished mastery to all that he offered: his bowing remains miraculous in its flexibility, and perfection of balance and pressure; and his phrasing, particularly in the Allegro con brio of Beethoven's Sonata No. 1 in D Major, Op. 12, conveys a noteworthy sense of flowing, indivisible unity between segment and whole. The Beethoven was followed by Bach's Partita No. 3 in E Major for violin alone, brilliantly performed. The violinist invested Debussy's Sonata in G Minor with a luminous, quality far removed. A group of pieces by Kreisler and the Tzigane by Ravel were other numbers. Excellent accompaniments were by Adolph Baller.

Margaret Hall Makes Bow

For her Town Hall debut on Feb. 19, th eyoung American pianist, Margaret Hall, played Bach's B flat major Partita,

(Please turn to page 11)

LAURA CASTELLANO (Gretel) and MIMI BENZELL (Hänsel)

in the Mannes Music School production of Humperdinck's opera at the Brooklyn Academy of Music on Feb. 21. The Mannes students were directed by Carl Bamberger. (Story on page 21)

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THE DANCE: Argentinita Returns in New Works—Other Novel Features of Season

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

During the last fortnight there were just three major dance events. The fact that they were all listed on the dance calendar was about all that they had in common. For the list included the irreproachable Spanish dancing of Argentinita and her company; a program devoted entirely to the movement of hands by Peggy V. Taylor, and the choreographic actress, Bella Reine, who relies mostly on her facial expressions.

The large Cosmopolitan Opera House was completely filled with excited spectators when Argentinita and her company made their first New York appearance of the season on Feb. 12. Argentinita's programs have always been an example of how highly varied and interesting dances of Spanish origin can be, and this was no exception. There were dances from the nineteenth and twentieth centuries; there were dances from Madrid, Aragon, Cordoba, Mexico and Peru. There were boleros, Andaluzian and Castilian dances, and there were songs interpreted by the inimitable Argentinita.

Individually, each dancer has her own personal approach. Argentinita's art is the essence of dignity, refinement, and culture; every movement and gesture is finely wrought and delicately projected. Pilar Lopez, Argentinita's sister, seems to lean toward a broader style and dances of her creation have more emotional abandon. Federico Rey is at his best in character dances with an accent on ballet steps. Yet in spite of their pronounced individual characteristics, when they join forces there is a complete transformation—they move, think and act in perfect unison.

New Dances of Spain

Of the four dances new to New York, Argentinita's dances from the ballet La Romeria de los Cornudos and Cubita and Cadiz, and Federico Rey's Rumores de la Caleta were the most successful. Ravel's Bolero, which was danced by all three, did not quite come off. The choreographic idea of the work—the development of the two different schools of Spanish dancing from the eighteenth through the twentieth centuries—is excellent, but not with the present musical accompaniment. Two pianists and a drummer (who incidentally lost a beat and was never able to catch it) cannot serve as a substantial, or even adequate, substitute for the elaborate instrumentation of Ravel's Bolero; not to mention how very un-Spanish the music becomes when it accompanies authentic Spanish dance forms. The costumes, however, were stunning. They were created by Federico Rey, who is winning an enviable reputation as a designer as well as a dancer.

There was also a great deal of variety in the accompaniments. As usual, the guitarrist, Carlos Montoya, pleased the audience and dancers tremendously. The music of the Inca Trio added immeasurably to the magnificence of the Peruvian Ritual Dance, El Huayno. The pianist for the program, Pablo Miquel, was assisted by Emilio Osta in the Bolero.

Since so many people had to be turned away at the first performance, the company agreed to make three additional appearances at the Shubert Theatre on Mar. 6, 7, and 8.

"Hand" Dancing Is Novelty

Peggy V. Taylor offered something novel in dance recitals—a program of hand dances on Feb. 15 at the Carnegie Chamber Music Hall. She was attired in black and worked against a black backdrop. With the clever lighting that she devised to accentuate the hands, quite a dramatic effect was achieved. Her subject matter was highly varied, there were Studies, Ritual hand poses, Oriental Rhythms (via Broadway) and in some instances just the music served as a basis for interpretation. Hands can be the most expressive feature of the body and Miss Taylor revealed skill and imagination in her ideas. As in the case of most novelties, however, repetition would probably become monotonous. Irene Shannon provided sympathetic accompaniments.

Bella Reine Bows

The choreographic actress, Bella Reine, chose Feb. 20 for her Carnegie Chamber Music Hall recital. Her numbers were mostly inspired by painters. During the course of the evening Renoir, Millet and La Fontaine, E. de Gancourt, Toulouse-Lautrec, Degas, and Vigée-Lebrun were represented. Miss Reine generally captured the spirit of her subject at the start of each number, but the quality was never consistently retained. This, however, did not interfere with the enjoyment of the large audience, for cheers and applause were heard throughout the entire evening. Lydia Frankfurt was at the piano.

ARGENTINITA AND PILAR LOPEZ in ZAPATEADO, a typical popular dance of Seville.

Photo by Bruno of Hollywood, N. Y.

* * *

Dance News

Ea Mai Hawaiinuiakea, a Hawaiian ballet based on an ancient historical Hawaiian chant, will be given by La Meri and the Natya dancers on Mar. 11 at the Master Institute Theatre. . . . The Dance Observer has turned manager and will present a trio of modern dancers—Jane Dudley, Sophie Maslow and William Bales—on Mar. 10 and 11 at the Humphrey-Weidman Studio Theatre. Katherine Littlefield is staging the dances for Luise Rainer's new musical, A Kiss for Cinderella.

Martha Graham and her company were so successful in Chicago recently that they have been re-engaged and will give a performance at the Chicago Civic Opera House on Mar. 14. . . . Corinne Chochem and the Rikkud-Ami Dance Group gave a program of dances which stemmed from Hebraic and contemporary Palestinian customs and lore.

A startling announcement is Paul Draper's appearance in the Schola Cantorum Schindler Memorial Concert to be given at Carnegie Hall on Mar. 25. Two groups of Spanish dance interpretations with choral and instrumental background based upon melodies from Kurt Schindler's collection—The Folk Music and Poetry of Spain and Portugal—have been scheduled.

Jan Veen has produced several skits for a group of nine girls. They will make a tour of the Massachusetts army camps. . . . Mr. Veen appeared with Miss Thimey at the Bradford Junior College in Lowell, Mass., on Feb. 20, and will take part in a dance symposium in the same city on Mar. 7. The busy Boston dancer is also working on a new piece based on the Margery Sharpe cartoons in the *Saturday Evening Post* which he will call Little Lulu.

* * *

A new ballet has been added to the repertoire of Eugene Loring's Dance Players, Inc. It is a story of circus life and has been choreographed by Lew Christensen. The music has been composed by Benjamin Britten and scored for two pianos by Colin McPhee.

Anrudic Motion Choir Marks Fifth Anniversary

CHICAGO.—The Annrudic Motion Choir, now in its fifth year, arose from an early experiment. Its aim is to give lay people an opportunity to work sincerely in the dance, and use movement according to their natural abilities and to further the development of professional students. It also provides a group of people to work with who are prepared to cope with the more mature aspects of the dance. "That all connected with the dance are seeking a language that is not only sincere, but a means to open up a fuller and richer living," is the conviction of Anne Rudolph, head of the school of Body Education and Dance, where the Motion Choir originated.

"With a choir schooled, it will be possible to do works of great importance," she says. This group makes use of the voice, it speaks, chants, sings, and employs musical instruments and drama to combine all its resources. "The motion choir answers the need of expression and is a social experience for artist, leader, or educator," Miss Rudolph believes.

CROW INDIANS VISIT THEIR LOKOTOS, in Indian language, their friend, Reginald and Gladys Laubin, who recently gave their program of Indian dances at Ohio State University and the Museum of Science, Buffalo, N. Y.

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New York Concerts

(*Continued from page* 9)

Beethoven's Sonata, Op. 110, and works by Chopin, Debussy and Liapounow. Miss Hall is a talented young pianist whose potentialities are not yet fully realized.

Maximovitch Series Ends

The final in a series of recitals, Story of the Art Song, by Maria Maximovitch, Russian-American soprano at Carnegie Chamber Music Hall, on Feb. 19 offered Scandinavian works and revealed Mme. Maximovitch in her best vocal form. The scheduled commentator, Felix Roderick Labunsky was absent due to unavoidable circumstances and some of the printed music was missing. Mme. Maximovitch interpreted many of her numbers in their original tongue. Gibner King again accompanied her brilliantly.

Borovsky at Carnegie Hall

Alexander Borovsky, pianist, in Carnegie Hall on Feb. 20 before a capacity audience adhered to the fundamentals of correct pianism. Bach's Fantasy in C minor proved a striking contrast to the monotony of the ensuing Two Preludes and Fugues from the Well-Tempered Clavichord and Six Inventions. Brahms' Variations and Fugue on a theme by Handel, Liadoff's Barcarolle, Liapounoff's Ronde des fanthomes and Prokofieff's Visions fugitives and Scherzo in A minor, all were performed with extraordinary virtuosity. The concluding items were Heroide Elegiaque and Racoczy March, by Liszt.

Helen Teschner Tas Heard

Sound technique and sensitive musicianship were the outstanding qualities of the violinistic art demonstrated by Helen Teschner Tas in Town Hall on Feb. 21 before an appreciative audience. Tartini's Sonata in G minor, Mozart's Adagio in E major, Bach's Partita No. III, Beethoven's Kreutzer Sonata and Ravel's Tzigane were played with stylistic understanding. Ernest Victor Wolff collaborated commendably at the piano.

Mathieu Plays for Children

An inspiration for his young auditors was provided by Uncle Rudy Ganz at the Feb. 21 concert in the Young People's Series when Andre Mathieu, 13-year-old French-Canadian pianist-composer, was heard in his own Concertino, Op. 13, No. 2. The work, which won the $200 first prize in the contest sponsored by the Young People's Concerts Committee, is in three movements, the second suggesting a funeral march, and demonstrates that the young composer has something to say. The piano is made an integral part of the orchestra and the work shows its author aware of contemporary expression. As an interpreter, the composer proved thoroughly competent. Dr. Ganz served as narrator in Herbert Haufrecht's Story of Ferdinand the Bull, conducted by the composer. Other numbers were Henry Holden Huss' Allegretto Giocoso, for strings; Henry Hadley's In Bohemia, and Ernest Schelling's Victory Ball. A chorus from Walton H. S. sang Foster's Old Kentucky Home and awards were given to other prize winners in the contest.

Gladys Swarthout in Hurok Series

On Feb. 23, the fifth event of the Hurok Carnegie Hall Series had, as its attraction, the American mezzo-soprano Gladys Swarthout. Her program was devoted to works by Handel, Gluck, a group of Russian composers, two Songs of the Auvergne arranged by J. Canteloube, Mignone's Cantigo di Ninar, Tabuyo's La Zagalina and Pittaluga's Romance de Solita. Miss Swarthout's voice is of exquisite quality, rich, powerful, and capable of a wide range of dynamics. She was at her best, interpretatively, in the Brazilian and Spanish songs. Her last group, six songs by American composers, was brought to an abrupt end after the fourth number—the first performance of Deems Taylor's Ave Maria from Ramuntcho—by blinking stage lights signaling the start of President Roosevelt's speech. At the conclusion Miss Swarthout gave a moving rendition of Malotte's setting of The Lord's Prayer. Lester Hodges provided excellent accompaniments.

Alexander Suwalsky Makes Debut

Much promise was shown in his first New York recital by Alexander Suwalsky, Baltimore violinist, at Town Hall on Feb. 23. His playing of Faure's Sonata in A major and Bach's Sonata in G minor was the product of a solid technic. Other works were by Bruch, Pugnani, Wagner, Chaubrier and Prokofieff. Beatrice Anthony assisted ably at the piano.

Astrid Fjelde in Recital

Astrid Fjelde, Norwegian soprano, who sang on Feb. 24 at the Barbizon Recital Hall had many pleasing vocal effects. She offered compositions of Grieg, Grondahl, Peterson-Berger, Sigurd Lie, Deems Taylor, David Proctor, Sadero, Stravinsky, Mahler, Marx and others. Her accompanist, Jetson Ryder, added his competent artistry.

Szigeti Recital for War Relief

The British War Relief Society, Inc., benefited from the proceeds of the concert at Carnegie Hall on Feb. 25 under the patronage of Lord and Lady Halifax while a good-sized audience demonstrated enthusiastic appreciation of distinguished violin playing by Joseph Szigeti, ably assisted by pianist Andor Foldes and horn-player Mason Jones.

The intelligence, artistry and individuality inherent in Szigeti's playing shows up also in his program making. His musicianship was in evidence from the opening Mozart sonata in E minor and Bach prelude in E major, but it was in the Ravel sonata that he roused a high pitch of enthusiasm. Mr. Foldes, here, as in the other numbers, made the piano the integral part the composer intended. The American composer Charles Ives was represented by his rarely-performed Sonata No. 4, sub-titled Children's Day at the Camp Meeting. Mr. Jones, first horn player of the Philadelphia Orchestra, joined Mr. Szigeti and Mr. Foldes for the Brahms Horn Trio, Op. 40. There were also two Szymanowski numbers, and the printed list was generously extended with encores.

Koussevitzky Again in Charge of Philharmonic

The Feb. 26 program of the Philharmonic-Symphony, again under Dr. Koussevitzky, followed the general idea of the conductor in arranging schedules for his own Boston Symphony. Generally, familiar items were played with one quasi-novelty, the forthright, charming and innocuous Suite for Strings, Op. 63, of the late Arthur Foote. The Boston ensemble's strings are noteworthy. On this occasion, one might have almost imagined they were playing rather than the Philharmonic's choirs. The one exception was that of sonority as opposed to the brilliance which marks the Boston players. The suite, with its Bachian fugue as a finale, deserves more hearings. Debussy's The Sea and Tchaikovsky's Fifth Symphony, both *tours de force* of Koussevitsky, found the Philharmonic attempting to obey their guest leader and he laboring to reproduce his own musicianly understanding of these scores.

Grete Schoenwald Pupils Heard

Artist-pupils of Prof. Grete Schoenwald appeared at Carnegie Chamber Music Hall on Feb. 26. The program was devoted to music of seventeenth and eighteenth century composers. The performers showed confidence and a feeling for style and were excellently trained. On the program were: Penelope Vassilaros, Ruth Waldstein, Cirylea Dorne, Maria von Loeti, Angela Chope, Joan Cohen, Mary Kalmer, and Theo Henelt. Elsy Stein played violin obligati while Prof. Schoenwald was at the piano.

Maurice Eisenberg in Town Hall

On Feb. 26 in Town Hall, Maurice Eisenberg, cellist, played a program of unusual interest with fluency and ease—musicianship was never sacrificed to exploit technical feats. Faure Adagio, Boccherini's Concerto in B flat major, Bach's Suite in C Major No. 3, Debussy's Sonata and shorter works by Hindemith, Albeniz, Davidoff and an Andante by Julien Krein, dedicated to Mr. Eisenberg, made up his program. The Albeniz Malagueña won such approval from the large audience that it had to be repeated. Erich-Itor Kahn provided first rate piano accompaniments.

Henri Deering and Mischa Elzon Joint List

A large and cordial audience attended the sonata recital by Henri Deering, pianist, and Mischa Elzon, violinist in Carnegie Chamber Music Hall on Feb. 27. The artists were serious in their approach, but unfortunately, their musical ideas did not always coincide, resulting in a lack of balance. The program included Beethoven's Sonata in E flat Op. 16 No. 3, Brahms' Sonata in A major Op. 100, Hindemith's Sonata in E, and Faure's Sonata in A major Op. 13.

Webster Aitken Returns

A scholarly program was devised by the American pianist, Webster Aitken, for his Town Hall recital on Feb. 28. Four numbers by Bach, which opened the program, were set forth with clarity of detail. Fleet and accurate fingers were evident in the 24 preludes of Chopin. To learn the 12 Debussy Etudes is quite an accomplishment, and the pianist is to be congratulated on the acheviement. A large audience clamored for encores but Mr. Aitken refused to return to the piano.

Barzin Plays Native Works

With Leon Barzin again conducting, the fourth concert of the National Orchestral Association, in Carnegie Hall on Feb. 28 presented compositions by three American composers: Kent Kennan's Andante, for oboe and small orchestra, Leo Sowerby's Mediaeval Poem, for organ and orchestra; and Nicolai Berezowsky's viola concerto. Rachmaninoff's C minor piano concerto had Zadel Skolovsky as interpreter in an expressive reading.

Mitchell Miller gave a praiseworthy offering of the charming and melodious Kennan t i d b i t. Edouard Nies-Berger, Franco-American organist, of Richmond, Va., gave a sympathetic offering of the rarely-heard Sowerby score in which Jack Miller, boy soprano, sang the two brief wordless passages. Mr. Berezowsky was soloist in his own score, a colorful and ingenious number.

Wallenstein Directs NBC Symphony

In his appearance as guest leader of the NBC Symphony Alfred Wallenstein demonstrated not only baton dexterity but praiseworthy competence as a program arranger. On Feb. 17 he had Oscar Levant as soloist in the first hearing of the latter's piano concerto. As a composer, Mr. Levant followed orthodox lines in the matter of form but in expression the work is right up to the minute. He shows individual treatment of both solo instrument and orchestra. Mr. Wallenstein played it devotedly and the composer-pianist gave it his best. Spohr's second symphony was a quasi-novelty while Ravel's La Valse was more orthodox.

(*Please turn to page* 21)

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First Lady Hears Mozart's Opera Sung in English at Philadelphia

By MARGARET M. CODDINGTON

PHILADELPHIA.—The Philadelphia Opera Company, C. David Hocker general manager, was honored by the presence of Mrs. Franklin D. Roosevelt at its performance of Mozart's Cosi Fan Tutte (They All Do It), in the English translation of Sylvan Levin. Mrs. Roosevelt has long championed the cause of opera in English, and seemed much pleased with this performance, which she witnessed as the guest of Mr. Hocker, Judge and Mrs. Curtis Bok, and Mr. Henry E. Gerstley, president of the company.

All of the parts were well sung by good voices well trained in the opera. Emma Beldan and Brenda Lewis were cast as the two sisters, Isadora and Dorabella. Hilda Morse excelled as the maid Despina, almost "stealing the show." Her diction was exceptionally clear. William Hess and Howard Vanderburg were the two lovers, Ferrando and Gratiano, both singing and acting well. Leonard Treash as Don Alfonso was excellent.

The English translation drew many laughs with such phrases as "Hot and bothered", "I laid it on thick", "We're in the army now" and other colloquial expressions, but it cannot be said that they well fitted the 18th century music. The audience, however, enjoyed it all greatly and applauded vigorously. The settings and costumes were lovely, and the stage was under the management of Hans Wohlmuth. Sylvan Levin as conductor led the gay and spirited performance with his usual command.

The Philadelphia La Scala Grand Opera Company sang Verdi's Il Trovatore on Feb. 19 in the Academy of Music, amid shouts of "Bravo." Chief honors went to Maria Crescentini, who as Azucena gave a superb delineation. Bernardo De Muro, veteran of opera, sang the part of Manrico with his usual power and experience. Anita Amon made her Philadelphia debut as Leonora, revealing tones of real beauty. Her stage presence was all that could be wished, but her acting was somewhat awkward. Stefano Ballarini as the Count di Luna was personable and had a fine voice, used well. Others in the satisfactory supporting cast were Elena Craig, John Lawler, Costanzo Sorvino, Theodore Czerwinski, and Pierino Salvucci. Herbert Fiss was the good conductor, and the stage management was in the capable hands of Benjamin Altieri.

Orchestra in Viennese and Brahms Lists

The Philadelphia Orchestra, Eugene Ormandy conducting, presented an all-Viennese program on Feb. 20 and 21. The Mozart Divertimento No. 10 in F major was followed by the lovely Haydn "Military" Symphony in G major, very well played, as was the dainty Entr'acte from Schubert's Rosamunde. Korngold's Suite to Much Ado About Nothing was a novelty. After the intermission came Strauss' overture to Waldmeister, New Pizzicato Polka, Leichtes Blut Polka, Tales from the Vienna Wood, and Lanner's waltz, Die Schönbrunner.

For the concerts of Feb. 27 and 28, an all-Brahms program had been selected, inaugurating the Brahms festival week. The Academic Festival Overture, had a spirited reading by Mr. Ormandy, and the Third Symphony was excellently played. One of the high spots of the year was the playing of the Violin Concerto by Efrem Zimbalist, who brought to it a wealth of tone, and exquisite interpretation. He was recalled again and again, until the lights were put on to speed the audience on its reluctant way.

Cincinnati Orchestra in Reger Novelty

CINCINNATI.—Max Reger's taxing variations on a Siciliana of Bach, a technical *tour de force* in its original setting, found in Henrietta Schumann a deft and notably fortified interpreter in its new form, as arranged for piano and orchestra by Karl Hermann Pillney and presented by Eugene Goossens and the Cincinnati Orchestra.

Pillney has added orchestral timbres to the piano tone without damaging the original idea. The use of the English horn for the introduction of the fugue motto results in a comparison with an episode in Wagner's Tristan both instrumentally and thematically. In the fourth episode, the arranger has given both the piano and flute the melody in unison, while another episode stresses the sonority of the organ.

Miss Schumann, in her second appearance with the orchestra, literally amazed the audience by her complete grasp of the complicated score. A brilliant performer and a musicianly interpreter, the pianist called successfully upon all her resources. An ovation resulted and Miss Schumann had to add a Moment Musicale of Rachmaninoff, which she tossed off with much aplomb.

Goossens and his players ably fulfilled their part in the new arrangement. Haydn's Clock Symphony, Dukas' Sorcerer's Apprentice, Arcady Dubensky's variations on some Stephen Foster melodies and Samuel Barber's Music for a Scene from Shelley were the other numbers on the thoroughly attractive program. R. S. N.

ANATOL KAMINSKY

Harrisburg Fetes Kaminsky as Soloist with Orchestra

HARRISBURG, PENNA.—Appearing as soloist at the eighty-second concert of the Harrisburg Symphony Orchestra, Anatol Kaminsky, 22-year old violinist, scored a personal triumph with his playing of the Tchaikovsky concerto. It was the first time he had been heard here and the young player impressed by the brilliant manner of his reading. His sonorous tone, lyric and sensitive presentation demonstrated that here is a player of feeling and understanding and at the same time possessed of exceptional technical attainments. He added Paganini's Caprice No. 13 as an encore.

Conductor George King Raudenbush and the members of the ensemble gave cooperative assistance. Beethoven's second symphony was ably set forth under Mr. Raudenbush's competent baton. Other numbers included three colorful dances from Smetana's Bartered Bride and the same composer's Moldau, symphonic poem. N. E.

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Voice Production Crux of Singer's Career, Says Teacher

Correct vocal production will give a singer a wide range, according to Adelaide Gescheidt, noted singing teacher of New York. Discussing this matter with a Musical Courier interviewer, Mme. Gescheidt cited the case of the late Enrico Caruso.

"By the highest authority, a noted laryngologist who was Caruso's physician for several years during the prime of this great artist's career, it was observed that Caruso's vocal mechanism physiologically was that of a baritone," she said. "His vocal cords were long and thick in texture and the arytenoids, the natural means for cord adjustment, were large. However, Caruso proved that with correct singing this strong, heavy vocal mechanism of his provided a wonderful natural means of singing that never failed him in any portion of his range. This allowed his rich, free and brilliant voice, which he gave of so lavishly, to function together in expression with his great and deep emotional nature unhindered.

"After the vocal disability which caused him to stop singing in February, something like five years previous to his last illness, he returned to Italy for special treatment with his laryngologist in his native country. There he unfortunately was advised that he must not sing so emotionally any more, in order to save his voice. He undertook to change his production, proceeding to cover his tones, so-called, from E (fourth space)—technically speaking, only a method of localizing tone in the pharyngeal and head spaces. It was a real tragedy.

Caruso's Last Period

"He returned to the Metropolitan the following fall, and from then on the great, ringing voice and deep emotional output of this great artist were never expressed again. The voice was darkened through this change of production, resembling the baritone quality that was exemplified, limiting his voice to only fifty per cent of its true quality, which was a robust tenor without a doubt.

"In this last method of singing the brilliant, vital resonance of the head or masque, in the natural quality of the great Caruso voice, was omitted and he sang therefore with a so-called 'baritone' timbre. This method, which Caruso used for the last five years of his career, localized the tone in the pharynx and head spaces. They being of fleshy texture, the vocal quality naturally then took on a mellow and dark sound, as it would with any voice in this production. This also definitely proved why he never sang beyond a high A in those years without forcing.

Vocal Quality Changed

"The natural means necessary for tension of the vocal cords, essential for the higher range, was thereby prevented. The safeguard, one might say, which nature provides for the tone through the bony structure and resonators of the face or masque, provides also the real resistance for the tone at the septum of the nose and front upper jaw—the stable and immovable parts, which the vibrations of voice naturally contact in their output. This resistance results in and is an aid for the natural tension of the vocal cords, particularly essential for high notes.

"With correct singing there is a correlation of the entire resonance of the face, pharynx, and head, together with their myriads of overtones, which beautify the voice to its fullest extent. All this gave the great Caruso voice its tenor robusto timbre, with which he made his artistic career and which is still unchallenged.

A Natural Plan

"By this natural plan the singer maintains a well-balanced tone, operating from an automatic coordination of the vocal instrument with the body, as is intended by nature. The voice then need never deteriorate with age or be limited in range, for the reason that the vocal parts are never strained. Like any other parts of the body that operate freely when exercised properly, they never stiffen or weaken, as would be the case without this plan.

"Unnatural voice procedure disturbs the vocal mechanism. And it is this disturbance which causes the voice to be less and less free in its expression. The quality throughout the range then changes and finally deteriorates, and it becomes more and more laborious to sing as one grows older; whereas, with proper vocal balance, the quality remains fresh and free and never ages. This has been proven by my many restorations of voices between the ages of fifty and seventy years of age."

Mme. Gescheidt recalled her teaching experience of thirty years, her associations with sound-scientists and laryngologists, her opportunities for correct observation. She stressed the importance of knowledge of the normal voice and its instrument for expression, and the physiological laws operating it, and related that as a voice-specialist, she had trained over 8,000 voices on record. "As a teacher," she concluded, "I am represented as the exponent-instructor of normal, natural voice development without method of breathing or tone placement."

Joan Field Married to New York Physician

Joan Field, violinist, daughter of Mr. and Mrs. Joseph Field of Long Branch, N. J., was married on March 2 to Dr. Paul A. Zahl, of New York, son of the Rev. Paul A. Zahl of Battle Creek, Mich., and the late Mrs. Zahl, in Long Branch. Mrs. Zahl studied with Marcel Chilley in Paris and Franz Kneisel and Albert Spalding in this country. She has concertized extensively and appeared with orchestras. Dr. Zahl is a graduate of Harvard.

ROSALYN TURECK

Boosey & Hawkes Add to Artist List

Entering its third season as management, Boosey & Hawkes Artists' Bureau, Inc., has added several individuals to its artist list for next season. In addition to the Dances Players, Inc., Eugene Loring, director, the firm has listed Rosalyn Tureckt, pianist; Edna Phillips, former first harpist of the Philadelphia Orchestra; Joseph Schuster, solo cellist of the New York Philharmonic-Symphony Society; and Carmine Gagliardi, young American tenor.

Benjamin Britten, young British composer, is writing a concerto for harp and orchestra which Miss Phillips will present during the fall season.

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New York March 5, 1942 No. 3050

Rationing Hits Music

The new priorities have begun to affect the music field. An order by the War Production Board, recently issued, has drastically limited the manufacture of all musical instruments during March, April and May.

This does not affect, for example, pianos already in production on March 1. But it is estimated by a writer in the Piano Trades Magazine (Chicago) that in the United States "there will be available not over 75,000 pianos for distribution during 1942," although it is estimated that the public has greatly added purchasing powers this year, despite taxes. Most other types of musical instruments will be similarly restricted in production during the emergency period. (Exceptions are the fretted instruments, which use comparatively little of the most valuable materials.)

The situation may be somewhat eased for the retailers of instruments, it is suggested, if they put their service departments to increased use. As in the case of automobiles, excellent care will serve to prolong the life of merchandise already in service. Reconditioning of pianos that were originally well-made will yield new returns. Owing to greater demand and scarcity, the prices of new instruments may be expected to rise somewhat.

• • •

On this last point, however, it is apropos to cite a telegram sent out by Leon Henderson, National Price Administrator, Washington, D. C., which carried the following admonition to dealers: "This office has been notified of sharp increases in the retail and wholesale pricing of radio receivers and phonographs which occurred nationally following the War Production Board's announcement on Feb. 12 of the cessation of most civilian radio production on April 22. Such increases are inflationary and unfair because maximum manufacturers' prices were set by this office on Feb. 9. I am requesting the immediate withdrawal of any retail or wholesale increases on your radio receivers and phonographs which have been made since Feb. 10, 1942, and the immediate re-establishment of retail and wholesale prices and discounts in effect on Feb. 10, 1942."

If "ceilings" are thus set on prices in the radio and phonograph fields, it is logical to suppose that strict rulings may also govern instrument and other music prices.

• • •

The effect that the new scarcity of instruments may have on musical performance and teaching is particularly regrettable. It does not seem a wise thing, whatever the more pressing needs for metals and the like in the war effort, to cut down the possibilities for wholesome recreation by means of music in such a period, when the strain on nerves can be ideally relaxed by group singing and playing.

There was pending in Congress at the time of going to press a bill which may have an effect on the nation's musical expression. The measure passed last year which taxes all music instruments ten per cent, was to be amended in a new bill, H. R. 5915, introduced by Representative Wickersham of Oklahoma, providing that this tax shall not apply to musical instruments "sold to or for the use of religious, charitable or any fraternal institutions, societies or organizations." This, of course, would have an important result in removing new church organs from the tax brackets. Whether materials used in the rebuilding of such instruments would be affected is somewhat more obscure.

The National Musical Council, in a recent bulletin, stated that "the present tax bill is only the forerunner of a new and more drastic one. When this new bill is introduced to supersede the present one, no doubt many changes will be made. Those interested in the reduction or elimination of the tax on musical instruments would do well to bear this in mind and to prepare a plan of action well in advance."

• • •

Other matters involved in the progressively enlarged tax program are the levies on concert and opera tickets, which now amount to ten per cent, and which have the possibility of affecting attendance at such performances, the costs to the sponsors and the revenue that remains for the performers.

Music can contribute so much to the vigorous fighting spirit of a nation at war, can so magically link vast numbers of human beings in a common surge of emotional and patriotic feeling, that it seems poor economy to hamper such expression with too stringent rulings.

Relaxation with Records

How the increasing stresses of our time may be sloughed off by the music-lover is suggested by a novel observance in one of Manhattan's historic educational establishments.

"Musical rest periods affording relaxation from the tension of war conditions are being held daily at Cooper Union, for students and the general public," an announcement states. "Listeners may come and go as they wish, smoking is permitted, reading is approved, and women may sew or knit."

These "Hours of Reflection" are conducted from 12:45 to 1:25 p.m. Mondays through Fridays and on Wednesdays from 6:15 to 6:55 p.m. by the staff of the Cooper Union Library. With the cooperation of the Carnegie Corporation of New York, the library recently purchased 800 classical recordings and an electric phonograph.

"The musicales presented by the library are not intended so much as an 'escape' from newspaper headlines, radio bulletins, and general war tension as a means of taking time out once a day to stop and think of what is going on and to get one's feet firmly on the ground again," Harold Lancour, head librarian, explains. "Students and faculty members of Cooper Union, and the general public, are given the chance to relax momentarily and retain their mental stability. Music has always had the capacity to relieve a troubled mind or heart and to encourage sober reflection. The program might well be called 'Music for Meditation.'

"The programs are of particular benefit to students, who are under the strain of meeting the intensified demands of college courses, which have been speeded up to satisfy the needs of the war effort. In addition to this academic pressure, they are undergoing the same struggle to maintain stability in the midst of war hysteria that adults are facing.

"Evidence of mental strife is especially noticeable in male students, who are continually disturbed by an internal conflict over whether they should continue their college training, which makes them more valuable to their country in the long run, or should actively participate in the war now."

The daily programs are made up of works requested in advance by the audience. The collection contains symphonies, operas, concertos, instrumental and vocal solos, string quartets, folk music, and dances. A complete cataloguing department for the recordings has been established in the Library and may be consulted at any time by listeners.

• • •

Our American life is rapidly taking a page from such European pioneer enterprises as the National Gallery Concerts in London, presided over by Dame Myra Hess. There recently opened at the New York Public Library a series of chamber music concerts, designed for service men and their companions, in the first of which Ernest Hutcheson, pianist, and Louis Persinger, violinist, collaborated in sonatas by Beethoven. Other benefit and inspirational concerts are blossoming forth in increasing numbers, and it will be only a matter of time before the nation is on a full-time, morale-promoting musical schedule that promises rare benefits to the recipients.

Cartoon by Edgar Allen, Jr.

"Jascha's traded his double bass for a pint-size violin. He says it's in the interest of conservation."

VARIATIONS

By Leonard Liebling

Miami, Fla.

War and music may not be bedfellows, as the saying goes, but is it true? We know little of what goes on within the Japanese lines, but the rest of the fighting nations and armies seem to continue to mix music and militarism. Concerts and operas have not stopped in the warring European cities, and army bands and soloists entertain the soldiers at the fronts and in the camps. It was the same during the previous World War until the very day of the Armistice.

In America there will be no serious curtailment of music, for the people and the Government understand its salutary effect on morale. Younger professionals engaged in war services are being replaced by older colleagues as solo performers, teachers and orchestral players. Studios and conservatories may suffer somewhat, but not severely, as the study of music must go on both for pleasure and for career purposes. Younger students always are in supply to take the places of those who reach the military age. So far no symphonic, pedagogic or operatic institutions plan cessation; no concert courses intend to stop; bookings are proceeding industriously for the season 1942-43. Altogether it looks as though TNT shall not drown out Tone in our land.

* * *

Here in South coastal Florida, musical affairs flourish actively, even though the skies are filled with patrol planes and the waters with cruisers and destroyers, for there have been U-boat sinkings not far from Palm Beach and Miami. Even as I write, I can hear the continued steady whirr of many searching planes overhead.

Nearby camps send legions of uniforms into Miami Beach, and five hotels have been taken over Federally to house soldiers and fliers. Most of the fashionable homes give parties for the fighting men, and there is a constant series of public entertainments to aid China, England, Russia, the Red Cross, the sale of Defense Bonds. Local radio stations are ceaselessly supporting all those endeavors, and entertainers at the hotels and night-clubs add their reminders and urgings. Pleasure-loving Miami Beach is doing its full share toward the mighty war effort.

* * *

Yehudi Menuhin gave a recital here under the joint sponsorship of the Russian War Relief, Inc. and the University of Miami, all the proceeds going to the former. There was a large audience, Yehudi played magnificently, and receipts and enthusiasm ran high.

Violinist appearances outnumber those of pianists. Ruth Posselt played with the orchestra on March 2, Ricci soloed with the same organization recently, and Kaminsky gave a recital at nearby Hollywood.

Vocal highlights were Ezio Pinza, warmly received by public and critics; Earle Spicer, in one of his polished and stimulative ballad programs (including three Gilbert and Sullivan numbers) expertly accompanied by Frank Murch; Helen Henry, soprano of Greenwich, Conn., delighting Mana-Zucca Music Club hearers with a solo concert for which she found time between tours in Southern camps with an entertainment unit; and the Miami Opera Guild's performance of Pagliacci (at which Conrad Mayo's Tonio ran away with the show) so successful that it will be repeated in Bayfront Park on March 7, with the original cast.

Since the Casadesus couple sounded their art a fortnight ago, the only pianist to cheer keyboard lovers in this vicinity was Hilde Somer, at the Hollywood Beach Hotel series, who drew about 1,000 listeners. I cannot refrain from quoting what a critic wrote in the Miami Daily News of February 23: "For our part, Miss Somer's entire performance was remarkable and left us as satisfied as a third helping of apple pie."

Coming events are lectures by Edward Clark at the Miami Woman's Club (Tristan and Isolde) and John Thompson (Piano Teaching) at the Columbus Hotel; Ballet Russe, March 4; Roth Quartet, March 9, in the University series; Igor Gorin, March 23.

* * *

There was a grievous wreck of two Miami-New York luxury trains last week, with several persons killed and many wounded. The Miami Herald reports that one of those who escaped unhurt was Mario Berini, a tenor on his way to give a concert in Havana.

* * *

In St. Augustine, at the recent convention of the South Atlantic district of the National Federation of Music Clubs, some of the guests were Mrs. Guy Patterson Gannett, president of the N. F. M. C.; Mrs. Spessard L. Holland, wife of Florida's Governor; and Bertha Foster, dean of the Miami University Conservatory. Miss Foster made known the progress of the latest plans for the contemplated National Music Club and Musicians' Home at Coral Gables. The institution is designed "for those desiring rest, vacation seekers who can afford to pay a moderate price, and musicians 70 years of age or over without means of support." The price of membership is only $5 per year.

* * *

The Florida State Music Teachers' Association held its annual convention at Stetson University (DeLand, Fla.) for March 1, 2 and 3.

* * *

A faculty luncheon in the Tiffin Room at the University of Miami brought together Bertha Foster, Harold Bauer, Carl Ruggles, Dr. Bowman F. Ashe (president) Ruggiero Ricci, Mrs. Marie Volpe, John Gould Fletcher, the poet (who looks like Olin Downes), John Bitter (conductor of the University Orchestra) your reporter, and others.

What interested me most was a keen discussion between Ruggles and Bauer on the subject of ultra-modern music, and strangely enough, Bauer, the Romantic, was the radical defender, while Ruggles, the arch-modern, proved to be the conservative attacker, standing for established form and regular design.

Apropos, Ruggles told me that there is a good chance of reviving the International Composers' Guild, which used to give such provocative concerts in New York, quite a number of years ago, under the direction of himself, Varese, Salzedo and Casella. "The reason we had to give up," Ruggles explained, "was because we couldn't find enough good works for eight or ten programs each season, especially as we had no money for an orchestra."

* * *

The municipally sponsored Pagliacci performance by the Miami Opera Guild, February 14, had a full house at the spacious and acoustically excellent hall in Miami Senior High School, where all the city's best concerts are held. (However, an even larger auditorium is desirable, with conventions also in mind, and funds are being solicited for that purpose by a representative committee.) The Pagliacci soloists sang in Italian, and the chorus in English.

* * *

Tea in the home of Mrs. Marie Volpe (widow of the late conductor who founded the orchestra here) assembled a group of musicians and some of the elite of concert-goers. Ish-Ti-Opi turned up fresh from his acclaimed Hollywood, Fla. concert. "Ish" is touring Florida in his own car, and hopes to have enough rubber to hold out. Indians are not supposed to have much humor, but "Ish" is an exception. For example, I said to him, "Listen to Liebling complimenting Bitter, Bitter complimenting Larry Adler, Adler complimenting you, you complimenting me—did you ever hear so many compliments flying around in a bunch of musicians?" "Wait until one of us leaves the room," was "Ish's" quiet answer.

By the way, Larry Adler and his famed harmonica art will be heard at a symphony concert here soon, probably in a Vivaldi Concerto and some American work with orchestra.

* * *

Miami Beach is full of celebrities, some here to work, but most of them to rest and play around. Lily Pons is of the latter. She visited at the home of this correspondent and confided that next season she will sing in the Metropolitan Opera revival of Fra Diavolo. Of course I shall keep her secret.

Other Renowned ones glimpsed and contacted at the Beach last week were Joan Crawford, Sonia Henie (skating over the breakers) the Old Maestro Ben Bernie, Al Jolson, Lou Holtz, Francis Quimet (he says he plays better golf now than when he won his early championships, but that no one believes him) Claire Luce, Judy Garland, Lee Shubert, Fanny Ward, Billy Rose, Eleanor Holm (she didn't swim) Sheila Barrett, and Marjorie Lawrence, rapidly recovering from her long incapacitation.

Which reminds me that Mrs. Harold Bauer (formerly Wynne Pyle, the pianist) was stricken suddenly with some sort of streptococcus infection in the mouth, and spent several days in hospital. Happily she now is convalescent.

* * *

On a Sunday I had my choice between going fishing for barracuda and tuna, or staying at the radio hearing the New York Philharmonic, and Deems Taylor. I didn't know the program in advance, and while listening to one long unfamiliar composition, thought to myself that it was a sort of symphonic rhapsody, part pastoral, part sweetly sentimental. Then came the announcement that it was Weinberger's new Lincoln Symphony! Program music when one has no printed annotations, is a peculiar adventure.

* * *

The Miami Herald of the other day published an interview with me, written by its eager and progressive music critic, Doris Reno. Miss Reno characterizes the Musical Courier as "the famed, most thorough-going and most complete music journal in the country," and quotes me as saying among other things: "When I started out as a critic, there were lots of exciting musical fights going on. Now they've all died down, and there's nothing being argued except whether American composers are better than European, or vice versa. And who wants to argue about that?" Forward your protesting letters and wires care of the Musical Courier, usual address.

* * *

Having only academic interest in horse-racing these days, nevertheless I keep close watch over the doings of musical nags at the Hialeah course in Miami, and I can record that tonal prestige is being well maintained there currently by Singing Heels, Master Key, War Melody, Prima Donna, Notes, Hornblende, Key Man and Guest Star.

* * *

And now to enjoy a broiled nineteen-pound kingfish which I hauled from the depths this morning—well, anyway, to enjoy a pound or so of it.

* * *

Temperature today: air 79, water 72.

Clevelanders who heard the orchestra of the New Friends of Music in their recent concert in the Ohio city may have wondered why Fritz Stiedry limped to the podium. But with his foot in a cast, he could not walk normally.

It seems that Fritz got up in the bus in which the ensemble was travelling from Springfield to Cleveland, and the driver at that moment swerved the vehicle, throwing the conductor to the floor with a torn Achilles tendon.

When he returned to New York, an operation on the conductor followed.

But Fritz told friends he expects to lead the orchestra, on both feet, in Town Hall on March 8 before touring again to Williamstown, Meriden, South Hadley, Allentown, Newark and Englewood. Such spirit is laudable, says your Simon.

* * *

When members of the audience compliment the English Duo, Viola Morris, soprano and Victoria Anderson, contralto, on their arrangements, the two songstresses are sometimes taken aback. The credit is not theirs, but belongs to the composer, Viola points out, because there is much two-part vocal literature available but rarely offered.

"We used some interesting Moravian duets in connection with the Dvorak centenary observance," she said. "There are oodles of little-heard works, too, which we have dug up—scores by Morley, Gibbons, Byrd, Brahms, di Lasso, Palestrina, and the moderns such as Vaughan Williams, Dunhill, Frank Bridge and Armstrong Gibbs. People cannot be blamed for not knowing about them," Viola related, "because many singers seem unaware of this storehouse of fine music."

* * *

Recently, by the way, Victoria made a dressing gown which brought the Red Cross $5. Both singers have some 37 sweaters, donated to this same organization, as indication of their knitting ability!

* * *

Emanuel Vardi, viola virtuoso, was feted by Mrs. I. A. Zacharias, violinist, at her studio, following his recent Town Hall recital. Many notables of both the concert and radio fields were noticed among those who tendered their congratulations to the artist and his charming hostess.

* * *

Albert Spalding and André Kostelanetz observed Washington's Birthday by presenting a musical Baedeker of the United States on their joint radio program, The Pause that Refreshes, over CBS. Cowboy songs the familiar Beautiful Ohio of Earle, Bland's Carry Me Back to Old Virginny (played exquisitely by Albert), the modern Blues in the Night, and the Goin' Home theme from Dvorak's New World Symphony, made a concise and comprehensive list for which both André and Albert should take a bow—not to forget Barry Wood, who sang the cowboy group.

* * *

The submarine warfare in the Atlantic Ocean failed to daunt Sascha Gorodnitzki, pianist. Told that Havana Harbor had been mined and warned of the attacks on shipping in the ocean, Sascha took a plane and fulfilled his engagements for the Sociedad Pro-Arte Musical in the Cuban capital. He also flew back from Havana and, once more on terra firma, proceeded by train to his other scheduled concerts along the Eastern seaboard.

Delta Omicron Chapter Gives Program for Soldiers

The Chicago Alumnae Chapter of Delta Omicron recently gave a program in Highland Park, Ill., for soldiers at Fort Sheridan. Participating were Lela Hanmer, Paula Dohrn, Bruce Marvin, Jay Murio and Billy Rose.

Dorothy McVitty and Katherine Schroeder were guests when the Akron Alumnae Chapter entertained for the Ohio State University Glee Club following their concert in that city.

Delta Epsilon Chapter will have charge of the fraternity's registration desk at the Milwaukee convention next month of the National Music Educators Conference.

Maria Kurenko, soprano, and honorary member, gave a concert recently at Chicago University for the Russian War Relief Fund. Sergei Tarnowsky was accompanist.

Ethel Glenn Hier's Carolina Suite will be played on March 10 by the Elizabeth, N. J., Philharmonic under August May.

Elizabeth Coffman Johnson, program chairman of the Colorado State Federation of Music Clubs, has published a play based on the life of Adelina Patti.

Frances Blaisdell, flutist, touring with the Barnere Trio, is soloist with the New Friends of Music Orchestra, George Szell conducting, in Town Hall, New York.

Alma Kitchell, radio commentator, addressed the national convention, in the Hotel Pennsylvania, New York, of the Professional Woman's Pan-Hellenic Association.

Naomi Cook, dramatic soprano, appeared with Rheinhold Schmidt and Rudolph Ganz at the first formal program commemorating the 75th anniversary of the founding of the Chicago Musical College.

Margaret Glynn, Detroit soprano, appeared on the Catholic Youth Hour over WXYZ with a chorus directed by Harry Seitz and with Margaret Manneback as accompanist.

The Denver Musicians Society and the Alumnae Chapter gave a tea for Carroll Glenn, violinist, following her concert there.

Roxine Beard was named to the National Council of the Woman's Professional Pan-Hellenic Association at their annual convention.

Margaret Borchers and Leo Heim, both pianists, were married recently in Chicago. Mr. Heim is a member of the American Conservatory faculty and was heard in recital recently at Kimball Hall with Josephine Swinney, soprano. Mrs. Heim gave a recital there with Wilbur Held.

Institute Orchestra in Concert

Under the baton of Willem Willeke, the orchestra of the Institute of Musical Art will be heard at the school on March 6 in works of Dvorak, Brahms and Strauss.

FRANZ ALLERS, the Ballet Russe conductor, and his young wife are using their own car this year in driving from coast to coast for the Ballet's tour. Caught in the middle of the engagement by tire rationing, they are making the most of each day's drive and report that next year they will go by train "to conserve rubber for Uncle Sam."

CONCERTS IN NEW YORK'S HALLS

A—afternoon; E—evening; M—morning.

THURSDAY, MARCH 5
Philharmonic-Symphony Society, Carnegie Hall (E)

FRIDAY, MARCH 6
Philharmonic-Symphony Society, Carnegie Hall (A)
John Moore, pianist, Town Hall (A)
Vladimir Horowitz, pianist, Carnegie Hall (E)
Fordham University Glee Club, Frederic Joslyn, conductor, Town Hall (E)
Bhupesh Guha and Sushila, Hindu dance recital, Carnegie Chamber Music Hall (E)

SATURDAY, MARCH 7
Guiomar Novaes, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Brian O'Mara, tenor, Town Hall (E)

SUNDAY, MARCH 8
Philharmonic-Symphony Society, Carnegie Hall (A)
Julius Schulman, violinist, Town Hall (A)
New Friends of Music, Fritz Stiedry, conductor, Town Hall (5:30)
New York City-WPA Orchestra, Carnegie Hall (5:30)
Bernardo Segall, pianist, Town Hall (E)

MONDAY, MARCH 9
Miklos Schwalb, pianist, Town Hall (E)
Dorothy Barret, dancer, Carnegie Chamber Music Hall (E)

TUESDAY, MARCH 10
Philadelphia Orchestra, Carnegie Hall (E)
Virginia Blair, soprano, Gordon Gifford, baritone, Barbizon Recital Hall (E)
Leota Lane, soprano, Dorothy Kendrick Percy, pianist, Steinway Hall (E)

WEDNESDAY, MARCH 11
Philharmonic-Symphony Society, Carnegie Hall (E)
Yvonne Druian, pianist, Town Hall (E)

THURSDAY, MARCH 12
Boston Symphony Orchestra, Carnegie Hall (E)

FRIDAY, MARCH 13
Philharmonic-Symphony Society, Carnegie Hall (A)
Original Don Cossack Chorus, Serge Jaroff, conductor, Carnegie Hall (E)
Norma Hozore, pianist, Town Hall (E)
Celia Saloman, pianist, Carnegie Chamber Music Hall (E)

SATURDAY, MARCH 14
Boston Symphony Orchestra, Carnegie Hall (A)
Blair McClosky, baritone, Town Hall (A)
College of St. Elizabeth Glee Club, Frederic Joslyn, conductor, Town Hall (E)
New York Schools of Music, Carnegie Hall (E)
Paula Crystal, soprano, Carnegie Chamber Music Hall (E)

SUNDAY, MARCH 15
Philharmonic-Symphony Society, Carnegie Hall (A)
Florence Hartley, soprano, Town Hall (A)
New Friends of Music, Fritz Stiedry, conductor, Joseph Szigeti, violinist, Town Hall (5:30)
New York City-WPA Orchestra, Carnegie Hall (5:30)
Aubrey Pankey, baritone, Town Hall (E)
Alexander Brailowsky, pianist, Carnegie Hall (E)
Jerome Sacks, baritone, Gula Keagy, contralto, Carnegie Chamber Music Hall (E)

MONDAY, MARCH 16
Adolf Busch and His Chamber Music Players, Town Hall (E)
National Orchestral Association, Carnegie Hall (E)
Robert Stuart, tenor, Carnegie Chamber Music Hall (E)

TUESDAY, MARCH 17
Yara Bernette, pianist, Town Hall (E)
Dorothy Hartigan, mezzo-soprano, Barbizon Recital Hall (E)

WEDNESDAY, MARCH 18
John Charles Thomas, baritone, Town Hall (E)
Helen Wakefield, pianist, Carnegie Chamber Music Hall (E)

THURSDAY, MARCH 19
Philharmonic-Symphony Society, Carnegie Hall (E)

FRIDAY, MARCH 20
Philharmonic-Symphony Society, Carnegie Hall (A)
Irene Rosenberg, pianist, Town Hall (E)
National Youth Orchestra, Otto Klemperer, conductor, Carnegie Hall (E)
Piano recital by artist pupils of Carl Roeder, Carnegie Chamber Music Hall (E)

SATURDAY, MARCH 21
Philharmonic-Symphony Society, Carnegie Hall (E)
Helvetia Maennerchor, Town Hall (E)
Brooklyn Free Musical Society, Carnegie Chamber Music Hall (E)

SUNDAY, MARCH 22
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (Fritz Stiedry, conductor, Artur Schnabel, pianist) Town Hall (5:30)
Josef Hofmann, pianist, Carnegie Hall (E)
Concert: Auspices of The Little Red School House, Town Hall (E)
Pietro Frosini, accordionist, Carnegie Chamber Music Hall (E)

MONDAY, MARCH 23
Arved Kurtz, violinist, Town Hall (E)
Otto Gruenbaum, pianist, Carnegie Chamber Music Hall (E)

TUESDAY, MARCH 24
Philadelphia Orchestra, Carnegie Hall (E)
Skidmore College Chorus and College Instrumental Trio, Town Hall (E)
Eileen Borwell, soprano and Miklos Schwalb, pianist, Barbizon Recital Hall (E)

WEDNESDAY, MARCH 25
Schola Cantorum of New York, Carnegie Hall (E)
Louis Kaufman, violinist, Town Hall (E)
Stella Halpern, pianist, Carnegie Chamber Music Hall (E)
Jean Nicolescu, tenor, Barbizon-Plaza Concert Hall (E)

THURSDAY, MARCH 26
Philharmonic-Symphony Society, Carnegie Hall (E)
Frederick Loewe, pianist, Carnegie Chamber Music Hall (E)

FRIDAY, MARCH 27
Adolf Busch and his Chamber Music Players, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (A)
Chamber Music Guild Quartet, Carnegie Chamber Music Hall (E)

SATURDAY, MARCH 28
Philharmonic-Symphony Society, Carnegie Hall (M & E)
National Orchestral Association, Carnegie Hall (A)
Jacques Fray and Mario Braggiotti, duo-pianists, Town Hall (E)
Edith Lehnert, soprano, Carnegie Chamber Music Hall (E)

SUNDAY, MARCH 29
Philharmonic-Symphony Society, Carnegie Hall (A)
Thomasina Talley, pianist, Town Hall (A)
Martin Wertheim, baritone, Carnegie Chamber Music Hall (A)
New Friends of Music—Fritz Stiedry, conductor, Town Hall (5:30)
Stuyvesant String Quartet, Town Hall (E)
Anthony di Bonaventura, pianist, Carnegie Chamber Music Hall (E)

MONDAY, MARCH 30
Yehudi Menuhin, violinist, Carnegie Hall (E)
Bowdoin College Glee Club, Town Hall (E)
Lenore Engdahl, pianist, Carnegie Chamber Music Hall (E)

TUESDAY, MARCH 31
Josef Raieff, pianist, Town Hall (E)
Oratorio Society of New York, Carnegie Hall (E)
Kate Keith Field, soprano, Burton Cornwell, bass-baritone, Barbizon Concert Hall (E)

WEDNESDAY, APRIL 1
Philharmonic-Symphony Society, Carnegie Hall (E)
Eudice Shapiro, violinist, Irene Jacobi, pianist, Town Hall (E)

THURSDAY, APRIL 2
Philharmonic-Symphony Society, Carnegie Hall (A)
Boston Symphony Orchestra, Carnegie Hall (E)

FRIDAY, APRIL 3
Luigi Silva, cellist, Town Hall (E)

SATURDAY, APRIL 4
Boston Symphony Orchestra, Carnegie Hall (A)
Harvard Glee Club and Chorus of Sarah Lawrence College, Town Hall (E)

SUNDAY, APRIL 5
Philharmonic-Symphony Society, Carnegie Hall (A)
Warschauer Haym Salomon Home for the Aged—Benefit Concert, Town Hall (E)

CARMINE GAGLIARDI REHEARSING

for his radio debut on Feb. 8 on the Ford Sunday Evening Hour, Eugene Goossens, conducting. The New Britain, Conn., tenor, studied with Pasquale Amato, former Metropolitan Opera baritone. Following his radio debut, in which he shared the program with Eleanor Steber, Mr. Gagliardi was signed for opera and concert engagements by Sir Thomas Beecham, who advised Boosey & Hawkes Artists Bureau to add him to their artists' list.

I See That

Ellen Ballon, Canadian pianist, plays the Tchaikovsky Concerto No. 2 with the Montreal Women's Symphony Orchestra at Plateau Hall, Montreal, today, March 5. She also will broadcast from CBF on March 12.

* * *

Rachelle Shubow, pianist, and Thelma Spear, soprano, gave a program in the Coral Room of the Hotel Astor, New York, on March 1.

* * *

Suzanne Sten, mezzo-soprano of CBS' Great Moments in Music, has a repertoire of 43 roles in 36 operas ranging from the classics to recent works in many languages.

* * *

Desi Halban, Viennese soprano, was heard with orchestra over WEAF-NBC on Feb. 13 in numbers by Debussy, Arditi and Moore's folksong, Believe Me If All Those Endearing Young Charms.

* * *

Ruth Posselt played Samuel Barber's violin concerto on March 2 as soloist with the Miami Symphony Orchestra, John Bitter conducting.

* * *

The Bach Circle of New York gives its third and final concert of the season on March 9 at the home of Mrs. Stephen C. Clark. Mina Hager will be soloist.

* * *

Mildred Dilling, harpist, was guest at a reception at the University of Indiana given by Sigma Alpha Iota and Psi Iota Pi. Miss Dilling is an honorary member of both and the reception followed her appearance as soloist with the Indianapolis Symphony, Fabien Sevitzky conducting.

* * *

Alton Jones, pianist, was heard recently by the Pianoforte Teachers Society of Boston. He and Frieda Jones make their first appearance as duo-pianists at the Juilliard School on March 11. Mr. Jones gives a solo recital at the school on April 29.

* * *

Steven Kennedy, baritone, has fulfilled 62 concerts in six weeks while touring with a U.S.O. Camp Unit in California and on the Mexican border.

* * *

Marion Claire had John Brownlee, Metropolitan Opera baritone, as guest in the Feb. 28 broadcast of My Maryland over WGN and MBS.

* * *

Maria Kurenko, soprano, was interviewed on Feb. 26 on Ted Cott's program over WEAF.

* * *

According to Charles Schmelzer, manager of the Dallas Symphony, Sidney Foster, pianist, established a record for the season in two appearances there.

* * *

Margaret Harshaw, contralto and Robert Brink, baritone, were recent contestants in the Metropolitan Opera Auditions of the Air competing in the second part of the semi-finals.

Baldwin-Wallace Bach Festival Advanced 2 Weeks

The tenth annual Bach Festival at Baldwin-Wallace, Berea, Ohio, previously announced for June 5 and 6, has been advanced two weeks to conform with the accelerated college program as suggested by the government. Since Commencement Day has been set for May 25, this festival will take place on May 22 and 23. The major work to be performed is Bach's Christmas Oratorio, on Saturday in two concerts.

Friday programs include a Bach organ recital at 2:00 p.m. by Walter Blodgett on the new Baroque Organ, dedicated at the ninth festival. Friday's 4:00 o'clock program features a lecture by Olin Downes, music critic of the New York Times, on a subject related to Bach and his works. This program also includes one of the six motets by Bach, sung by the A Cappella Choir, and the secular solo cantata Amore Traditore, sung by David Blair McClosky.

Friday evening's program includes Cantatas Nos. 11, 104 and 50, and the concerto in F minor for clavier and orchestra. The cantatas will be sung by the Bach Chorus under the direction of Albert Riemenschneider. Soloists are Margaret Schluer, pianist; Thelma von Eisenhauer, soprano; Lilian Knowles, contralto; Harold Haugh, tenor; and David Blair McClosky, bass. John Challis will again be at the harpsichord for this year's festival.

The same soloists will participate in the Christmas Oratorio, given in two concerts on Saturday. As has been the custom at these festivals, the programs on both days will be preceded by half-hour programs of chorales played by the Brass Choir from the tower of Marting Hall.

The faculty members who will act as conductors are Carl Schluer, Cecil W. Munk and Dr. Riemenschneider, general director. George Poinar, of the faculty, will be concertmaster of the Bach Festival Orchestra, again to be augmented by professional players from the Cleveland Orchestra. All concerts will be held in the Kulas Musical Arts Building.

Rapee to Broadcast Mahler's Song of Earth

With Jan Peerce, Metropolitan Opera tenor, and Edwina Eustis, contralto, as soloists, Erno Rapee presents the Song of the Earth over the Blue Network on March 8 in his Gustav Mahler series. The broadcast will be given on the Radio City Music Hall of the Air with the Music Hall Symphony Orchestra and marks the sixth event of the series.

Stamford Library Audience Hears La Forge Artists

DARIEN, CONN.—Florence Hartley, dramatic soprano, and The Balladeers, male quartet, gave a concert at the Ferguson Library in Stamford, Feb. 15. Miss Hartley sang three groups, revealing a voice of beauty and artistic understanding. The quartet also was heard in three groups, presented with the fine blend of voices and finesse. Beryl Blanch accompanied in excellent style. By request, Frank La Forge, who was present and accompanied the Balladeers in his Flanders Requiem, written during the last war, and featured by Mme. Schumann-Heink in her appearances at army camps. This stirring number proved the hit of the afternoon.

Mr. La Forge gave the sixth and final lecture of the series under the auspices of the Darien Community Association on Feb. 23. The lecture was followed by an illustrative musical program by Laura La Forge, soprano, Carlotta Franzel, coloratura soprano, and Stuart Gracey, baritone. Mr. La Forge accompanied the singers in his inimitable style and they all sang with the high vocal and artistic standard of La Forge artists.

N. L.

Ralph Leopold Concludes Series on Wagner Works

Ralph Leopold concluded his series of lecture-recitals on Wagner's music dramas on Feb. 3 and 10 at the Ralph Wolfe Music School, New Rochelle. The work was Parsifal. In addition to the motifs, Mr. Leopold played his own transcriptions for piano of Prelude, Transformation music, Procession of the Knights of the Grail, Flower Maiden Scene, Good Friday Spell and Finale.

The Wagner Association of New York will present Mr. Leopold in Wagner's Opera Cycle on Tuesday evenings from March 10 to April 23 at Studio 804, Steinway Hall, New York.

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NEW PUBLICATIONS Include Pieces of Pepys, Bach Chorales, and Son

BOOKS

SAMUEL PEPYS MUSIC BOOK, a collection of 16 pieces known to the essayist and arranged for recorders or voice by Dr. Percy M. Young. This attractive collection includes numbers heard and played by the English diarist, who served his country as secretary to the Admiralty. A singer himself, Pepys played the flageolet, the recorder, many stringed and keyboard instruments and composed, Dr. Young points out in his introduction. He expresses the hope that teachers using the compilation will link up the music with historic events such as our Civil War, the rivalry of Puritans and Cavaliers, and the Great Fire of London. Explanations of the places and inviduals mentioned face each song, which is simply arranged and, to quote the compiler, "singable." (E. J. Arnold & Son, Ltd., Leeds.)

LYRICS FOR SONGS. This collection of poetry suitable for serious song lyrics —"edited by Poetry House," according to the title-page—fills a need for easily-obtainable lyrics that composers may use. Some of the works have been published before, but in any case arrangements for use of the poems could probably be arranged with the publishers.

The book contains 320 pages, and has a wide selection of serious and mildly humorous verse, all in the spirit of the present day, but including many varied types of verse forms. (Poetry House, New York.)

BACH PUBLICATIONS, edited by Albert Riemenschneider. Issued by G. Schirmer.

Volume II of Johann Sebastian Bach's 120 Chorales, edited by Charles N. Boyd and Albert Riemenschneider, has been issued by G. Schirmer in New York. This volume consists of 29 chorales of the more complex type containing the *obbligati* of orchestral instruments, ranging from two horns or flutes to the complete festal orchestra. The first volume contained 91 chorales of the motet type in which the orchestral instruments duplicated the voice parts.

The present edition consists of a bound volume of the full scores, a separate volume of the vocal scores, and a set of the individual instrumental parts so that these chorales may be played and sung by choruses with the support of an orchestra. Both volumes were done at the suggestion of the National Association of Music.

Previously Dr. Riemenschneider published, in the Ditson Edition, Bach Chorales for organ entitled The Liturgical Year. This work is one of the sets of organ chorales written by Bach for church organists and consists largely of chorales used in the hymn books and listed according to the Liturgical Year. In this collection 45 chorales have been treated in the idiom of the organ.

About a year ago Dr. Riemenschneider was requested by Carl Engel, president of G. Schirmer, to edit Bach's 371 Chorales and 69 Choral Melodies. Dr. Riemenschneider has corrected existing errors found heretofore in editions, has supplied the text wherever it can be traced, has written the history of the publication of the chorales and furnished tabulations concerning the chorales and choral melodies.

Another volume which will soon appear from the press of Oliver Ditson concerns itself with the six so-called Schuebler Chorales, transcriptions of existing solos and duets from Bach's larger vocal works. These have a reconstruction of a Bach score from the existing Schuebler Chorales, the orginal score having been lost. Arthur Shepherd of Cleveland has contributed the bass figuration and realization.

SATB

THE SHADOWS OF THE EVENING HOURS, chorus for mixed voices with soprano or tenor solo or junior choir, by Marianne Genet. The vogue for combining choirs in church services seems to continue although, as in this case, the solo part is arranged for unison by the younger group. Miss Genet has arranged the hymn in straight-forward style with a middle section that might be taken by four solo voices to provide contrast. (Galaxy Music Corp., New York.)

SSA

HER DARK HAIR, an arrangement of Debussy's La Chevelure for three-part women's voices with alto solo by W. A. Goldsworthy. Against a humming background, largely of limited chromatic movement, the solo voice carries the melody. Although indicated as an alto, the solo voice attains an F sharp. (J. Fischer & Bro., New York.)

THROUGH THE SILENT NIGHT, a Rachmaninoff number in an arrangement by Noble Cain, who notes that the first altos may augment the second soprano but then asks them to fulfill a tessitura normally beyond their ken. The Rachmaninoff idiom is retained and the contrasting forte and piano episodes make it an interesting number for women's chorus. (Oliver Ditson Company, Theodore Presser Co., distributors.)

LAMENT, a choral paraphrase by Samuel Richard Gaines of an excerpt from Tchaikovsky's third symphony with words by the arranger. Elegiac in style, it is mood music, with several climaxes probably the best being a downward progression, in octaves, to E♭ taken furioso, depicting a moment of ecstacy before a return of "grief and sighing." (Oliver Ditson Company, Theodore Presser Co., distributors.)

THE SLEEPING SWAN, words and music by Grace Leadenham Austin. A three-part melody of clear and ingratiating quality is provided by Miss Austin to mirror serene and lovely words depicting the swan "rocked as a silver boat at night." The piano accompaniment is one of simple broken chords. The highest note for first soprano is A above the staff. (J. Fischer & Bro., New York.)

TTBB

THE TRUE LOVER'S FAREWELL, an Appalachian Mountain song arranged by Harvey Gaul. The Pittsburgh composer has arranged this somewhat lugubrious number in echo manner with the lower voices making most of the original statements. The constant change of rhythm fluctuating between four-four, three-four and two-four figures gives it the color of a spiritual. Male groups sure of their intonation (it is to be sung a cappella) may find it an interesting item. (Galaxy Music Corp., New York.)

WALTER CASSEL

American baritone, recently appeared with the St. Paul Civic Opera in Rose Marie. He interpolated The Sun Would Shine Again by Wilbur Chenoweth, encored at every performance. Mr. Cassel was soloist in three For America We Sing programs.

New Music Received

FOR PIANO

From a Peasant Village, by Tibor Serly. Sprague-Coleman, Inc., New York.

March of the Lunatics, by Leonard Pennario. Sprague-Coleman, New York.

Dance of the Birds, by N. Rimsky-Korsakoff. Edwards B. Marks Corp., New York.

FOR ORCHESTRA

You're in The Army Now, by Alexander Laszlo. Guild Publications of Art and Music, Inc., New York.

SONGS

In Spring, A Bitter Love, A Farewell to a Friend, by Dai-Keong Lee. Sprague-Coleman, Inc., New York.

Forest Lullaby, by Tibor Serly. English Text by Kathryn Boghetti. Sprague-Coleman, New York.

EASTER ANTHEMS

Sing Alleluias!, by Lawrence Keating. Theodore Presser Co., Philadelphia, Pa.

Joy Dawned Again on Easter Day, by William S. Nagle. Oliver Ditson Co., Philadelphia, Pa.

Hark! Ten Thousand Harps and Voices, by Russell Hancock Miles. Oliver Ditson Co., Philadelphia, Pa.

Our Paschal Joy, by Pietro A. Yon. J. Fischer & Bro., New York.

Rejoice, O Earthborn Sons of Men, by Morten J. Luvaas, after a German folksong. Galaxy Music Corporation, New York.

SATB

A Prayer for Peace, by Alfred H. Johnson. J. Fischer & Bro., New York.

Jubilate Deo, by Joseph W. Clokey. J. Fischer & Bro., New York.

Don't Go, Gritziu, Ukranian Folk Song transcribed by Gregory Stone. M. Witmark & Sons, New York.

The Cossack's Farewell, Ukranian Folk Song transcribed by Gregory Stone. M. Witmark and Sons, New York.

Roumanian Dance Song, Roumanian Folk Song, transcribed by Gregory Stone. M. Witmark and Sons, New York.

Christ Victorious, by Donald D. Kettring. J. Fischer & Bro., New York.

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O, DU LIEBS ANGELI	(high)	German-Swiss Folk Song
DORMI, DORMI, BEL BAMBIN	(medium)	Italian-Swiss Folk Song
WHITHER RUNNETH MY SWEETHEART?	(high)	John Bartlet

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With Early American Airs Among Publishers' Novel Issues

ANDRÉ MATHIEU, winner of the Young Composers' Award of the New York Philharmonic-Symphony Contest, was soloist at the Young People's Concert on Feb. 21, playing the piano part of his prize Concertino for piano and orchestra. On Jan. 11, when Canada had the spotlight at the League of Composers' concert at the New York Public Library, the youthful artist was featured in three of his works, including Hommage à Mozart Enfant and Seagull. On March 18 he will appear at Carnegie Hall in the Festival of Allied Nations, representing Canada.

Photo by Studio Desautels

FOR WOMEN'S VOICES

Invitation to the Dance, by Carl Maria von Weber, Theodore Presser Co., Philadelphia, Pa.

I Know A Beautiful Theme, by R. S. Stoughton, Theodore Presser Co., Philadelphia, Pa.

Lullaby, by P. I. Tchaikovsky, Oliver Ditson Co., Philadelphia, Pa.

Gold and Silver, by Franz Lehar, Oliver Ditson Co., Philadelphia, Pa.

Christ the Lord is Risen Today, by W. A. Goldsworthy, J. Fischer & Bro., New York.

Tender Vigil, by Philip James, Galaxy Music Corporation, New York.

To Morning, by Laurence Powell, Galaxy Music Corporation, New York.

FOR MEN'S VOICES

The Country Road, by William Baines, Theodore Presser Co., Philadelphia, Pa.

Cherubim Song, by Dimitri Bortnianski, Oliver Ditson Co., Philadelphia, Pa.

A Seaman's Prayer, by Robert Schumann, Oliver Ditson Co., Philadelphia, Pa.

The Call of America, by H. Alexander Matthews, Oliver Ditson Co., Philadelphia, Pa.

Saint Patrick's Birthday, by Franz Bornschein, Galaxy Music Corporation, New York.

American Publishers Go Europeans "One Better"

To the Editor of the Musical Courier:

It may interest your readers to know about a silver lining derived from the sad state of the world today.

As a teacher of music, I have long deplored the fact that up till now we have been almost totally dependent on European sources for truly authentic editions of the great musical masterpieces, principally because the scores employed for teaching were printed in a foreign language which presented added difficulties for both teacher and pupils.

When it became impossible for these scores, inadequate as they were, to be imported, the music teachers' outlook became very dark indeed.

Imagine what pleasure and relief it was to find that our ever resourceful country had rolled back its sleeves and had come to our aid by not only supplying us with this study material but by actually improving on our European confrères.

It is to the credit of the publishers of the Baron Orchestra Scores that they had the intelligence and foresight to bring out an edition of pocket scores which are not only exact replicas of the authentic European editions, with a clear, neat print but also they are to be heartily congratulated on their ingenious idea of carefully translating all titles, instrumentation, nomenclature, expressions, description, etc., in English, making their edition an American edition for Americans.

This accurate translation along with the other fine features of this edition which, incidentally, is priced with an eye to the student pocketbook, makes these scores, to my way of thinking, an outstanding contribution to the field of American music today.

LUCIEN CAILLIET,
University of Southern California

Harris and Gould Scores Featured in Eastman Program

The pioneer West as symbolized in the music of Roy Harris and Morton Gould will be presented by the Eastman School Symphony Band on the Milestones in American Music broadcast on March 15. The works to be heard are Cimarron by Mr. Harris and Cowboy Rhapsody by Mr. Gould. The band of 120 musicians is conducted by Frederick Fennell.

Josephine Antoine Introduces Fay Foster's Latest Song

At her Feb. 18 program in Town Hall, New York, for the benefit of the Red Cross, Josephine Antoine, coloratura soprano of the Metropolitan Opera, introduces America, Let's Go, latest song by Fay Foster and Florence Tarr. The work is dedicated to President Roosevelt and was sung during General MacArthur Week.

Harold Byrns Completes Series of Arrangements

Harold Byrns, composer-arranger, has completed new settings of piano works of K. P. E. Bach and Domenico Scarlatti. The first has been made into a sonata for string orchestra and the latter into a suite for the same ensemble. Mr. Byrns also has orchestrated songs of Moussorgsky and Schubert, all for performance in concert and on the radio in March.

His Bohemian Dance Suite, original by Smetana, was played twice recently in Cincinnati by Eugene Goossens and the Cincinnati Symphony.

Brazil Would Suspend Axis Composers' Fees

RIO DE JANEIRO.—Music of German and Italian composers would be placed in the public domain if a proposal which followed the recent meeting here of American Foreign Ministers is carried through.

Oswaldo Santiago, president of the Brazilian Association of Composers and Authors and representative in that country of ASCAP, recently told newspapermen that he believes there is no necessity for the payment of authors' rights in this hemisphere to Axis composers and recalled that Italy had ordered the suspension of payments to American composers when that country followed Germany's lead in declaring war on the powers in the Western Hemisphere.

Santiago, in hoping that a Pan-American Confederation of Music Composers would be organized, declared that the International Confederation of Authors' Societies in Berlin was obsolete and urged ASCAP to take the lead in the new proposal.

Mercury Music Issues Early American Songs

Under the title Seven Songs of the Early Republic, the Mercury Music Corporation has issued a collection of numbers which were popular during the early days of the United States. The originals were unearthed in the New York Public Library by Richard Franko Goldman working with Carleton Sprague Smith and John Tasker Howard. New settings have been provided by Carl Buchman. In the series are songs by Alexander Reinagle, Thomas Paine, Samuel Holyoke, James Hewitt and several anonymous composers.

Chapel Choir Presents Boris Levenson Scores

The Chapel Choir of Capital University, Columbus, Ohio, presented two works by Boris Levenson, Beneath Try Cross I Stand and Invitation to a Dance at the MacDowell Club, in Carnegie Hall and on a broadcast over WNYC.

Mr. Levenson's song Nuit D'Hamadan, was sung in a recent recital given by Louise Arnoux for the Scholarship fund of the New Studio of Brooklyn Heights.

Mignon Spence's Debut in U. S. Followed Opera Roles Abroad

(Picture on Back Cover)

When Mignon Spence, American coloratura soprano, made her debut in opera in this country last month with the San Carlo Opera Company in Washington, D. C., it was another step in a career which already had included appearances in leading companies in Italy, Germany, Poland, Czecho-Slovakia, Belgium and other European countries. Miss Spence, in addition to the role of Violetta in Traviata which she sang in Washington, has in repertoire the leading parts in Lucia, Rigoletto, Barber of Seville, La Sonnambula, I Puritani, Lakme, Tales of Hoffmann, Mozart's The Abduction and Magic Flute and that of Filine in Mignon.

Miss Spence has appeared in Ostend, Stockholm, Berlin and Prague, singing with orchestra and in solo programs. Her repertoire also includes concert arias and numerous oratorios.

Born in Metropolis, Ill., Miss Spence returned to her native country when the war halted musical activities in Europe.

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HOLLYWOOD: Franck Festival and Ballet Features of Lively Fortnight

(*Continued from page 3*)

in the lovely Che faro senza Euridice aria from Gluck's Orfeo e Euridice and the five lugubrious Kindertotenlieder of Mahler. The latter, obviously Mahler-pupil Walter's choice, were dull, heavy music, all of the same coloring, and were very boring. Enjoyable was Vaughan Williams' Dives and Lazarus, a delightful set of variations which showed the strings to advantage, and a magnificently balanced presentation of the Tchaikovsky Fourth Symphony provided a dramatic climax.

Miklos Rozsa, one of the few first-rate composers who is also a first-rate conductor, led his Theme, Variations and Finale with the WPA Symphony in Embassy Auditorium, Feb. 18. The original theme was decidedly Magyar in spirit, and Rozsa put it through its paces with skillful devices and unflagging spontaneity expressed in masterly orchestration. Bright and reflective moods alternated, to culminate in a brilliant climax.

James Sample gave the concert suite from De Falla's Love the Magician with splendid finesse. Siroon Mangurian gave the vocal items with warm, rich vocal timbre, and presented also Oh, My Son, from Meyerbeer's The Prophet. She further displayed her musicianship in Stravinsky's Cat's Cradle Songs, a set of four whimisical numbers accompanied by three clarinets only. Sample rounded out the program with the overtures to Cimarosa's The Secret Marriage and Johann Strauss' The Flittermouse, the orchestra playing exceptionally well.

Franck Festival Held

The two-day annual Cesar Franck Festival given under Norman Soreng Wright for the fourth year in the First Methodist Church of Hollywood, Feb. 14-15, climaxed in what astonishingly appears to be the first American presentation of Franck's oratorio, The Redemption. Though written in 1871, the work seems to have been surprisingly neglected here, and no record could be found of any previous performance in the United States; chorus copies had to be specially printed. It proved flowingly melodic, with many rapt passages and typically Franckian breadth and nobility. The text was amazingly appropriate to the present era, with the pagan warriors crying, like Axis nations: "The mighty are we! Let the nations all around us, by us be confounded, and to us their treasures bring!"

The chorus sang admirably under Wright's direction, and the tenor solos of the Archangel were effectively sung by Gene Byram in a voice of resonant appeal. At the first Festival session, Ruth Haroldson and Lucile Vogel Cole gave a musicianly account of the Violin Sonata, Eda Schlatter played the massive Prelude, Chorale and Fugue with splendid pianism, and the Quintette in F minor was given by a competent group from Whittier College.

Ballet Russe Sells Out

The Ballet Russe de Monte Carlo completed its engagement in the Philharmonic Auditorium on Feb. 14, having presented a consistently enjoyable season to a series of sold out houses. Of the three novelties, first place goes to Saratoga, a gay race-track episode of the 90's, with music and libretto by Jaromir Weinberger and choreography by Leonide Massine. The music cleverly parodies old tunes. A fair second was Magic Swan, arranged from the third act of Tchaikovsky's full length Swan Lake. Left at the post was Salvador Dali's painstakingly wacky Labyrinth, whose use of Schubert music was the typical effort of mediocrity to ride on the coattails of genius.

Outstanding dancers were Tamara Toumanova, Alexandra Danilova, Nathalie Krassovska, Sonia Woicikowska, Meilada Mladova, Igor Youskevitch, Chris Volkoff, Andre Eglevsky, Roland Guerard and Frederic Franklin. Efrem Kurtz and Franz Allers alternated in directing the orchestra.

Samoiloff Students in Opera Scenes

Opera scenes in costume and action were presented excellently by a group from the Samoiloff Bel Canto Studios in the Belmont High School Auditorium, Feb. 9. In the third act of Puccini's La Boheme, Kathryn Oaks made an appealing Mimi, showing a soprano of lovely timbre, Robert Biggs looked and acted an ardent Rodolfo, singing in a lyric tenor of excellent quality, Joan Pain made a pretty, light-voiced Musetta and Eber Piers contributed a sympathetic baritone as Marcello. In the first act, Jo Anne Jorgenson sang Mimi with felicitous voice to Biggs' Rodolfo. Betty Berto showed a lovely coloratura in the mad scene from Lucia, with musicianly flute obbligato by Joseph Trotta. The duet from Aida was sung by Constance Louise Connette in a soprano of power and resonance, and Evelyn Swennes in a strong mezzo of pleasing tone. Ingolf Dahl provided signally fine piano accompaniments, and acting of stage caliber was a credit to Vladimir Rosing.

Hollywood Jottings

Louis Kaufman, American violinist, who is to be heard in his fourth New York Town Hall recital on March 25, played the Brahms Concerto with the Northern California Symphony Orchestra under Nathan Abas in Bakersfield on Feb. 11, and played the next day at Minter Field for the Army Air Corps stationed there. It was his seventh consecutive appearance with the orchestra.

* * *

Meredith Willson conducted his own symphonic poem, Jervis Bay, with the San Francisco Symphony, and the premiere won an ovation. The poem was suggested by the heroic feat of a converted merchantman which fought a battleship, permitting a convoy to escape.

* * *

A new effect for musical weirdness was developed for a scene in Paramount's This Gun for Hire. The orchestra music was piped into a complete vacuum in a decompression chamber and re-recorded through a pipe from this chamber. The effect gives a sensation never before experienced by listeners. The vacuum completely alters all reverberations in tone and actually reverses echo and tone. Under this new effect, the audience will hear a true echo and then a true tone throughout the whole sequence.

ZINO FRANCESCATTI, violinist, appears for the third successive season as soloist with the New York Philharmonic-Symphony on March 11 and 13, playing the Mozart G major Violin Concerto (K. 216) and the Ravel Tzigane, and on March 15 playing the Lalo Symphonie Espagnole. John Barbirolli will conduct.

Francescatti Plays with Many Orchestras

Zino Francescatti, violinist, this season is appearing for the third successive winter with the New York Philharmonic-Symphony, the Chicago Symphony and the Cincinnati Symphony; for the second season with the Pittsburgh Symphony and Rochester Philharmonic; and for the first time with the San Francisco Symphony, Cleveland Orchestra, Dallas Symphony, Toledo Symphony, Tri-City Symphony and Southern Symphony of Columbia, S. C. With the New York Philharmonic Francescatti helps celebrate the Centennial of America's oldest orchestra. On March 11 and 13 he plays the Mozart G major Concerto and the Ravel Tzigane and on March 15 the Lalo Symphonie Espagnole.

February found Francescatti on the Pacific Coast, playing in Portland, Fresno, with the San Francisco Symphony, in San Diego, and Los Angeles. He then returned towards the Middle West, playing a few dates en route and concluding the month as soloist with the Cleveland Orchestra on Feb. 26 and 28.

His March bookings include appearances in Kalamazoo, with the Cincinnati Symphony, the New York Philharmonic, in Johnson City, (Tenn.), Atlanta, Ga., with the Rochester Philharmonic and in Columbia, S. C. His April engagements conclude with two concerts in Quebec at the end of the month.

90 Opera Translations Available, Hammond Reports

PHILADELPHIA.—There are 90 translations into English of 56 standard operas, it is revealed by Vernon Hammond, of the Academy of Vocal Arts, who has made a survey in behalf of the Committee for Opera in America, of the National Music Council.

These translations are actively being used in current productions, Mr. Hammond reported although 40 of them are in unpublished form. Some of the translations are issued by foreign music firms, according to reports to his committee.

"The situation regarding translations seems very confused," Mr. Hammond declared. "Several producers spoke very enthusiastically of some unpublished translations that they had used but few producers considered the published translations good; that is the reason for the large number unpublished.

"The result is an obvious hardship for singers who are forced to learn a new English version whenever assuming a role in a new locality. It is to be hoped that any new translations, printed by American publishers, will have sufficient merit to be acceptable for presentation. Such translations might soon be considered standard, the existing confusion regarding translations cleared up and the cause of opera in English be advanced considerably."

T. R. N.

Piano Classes Advocated as Crime Deterrent

Establishment of "classical piano playing" as a deterrent to juvenile crime is made by Ida Elkan, piano instructor and author, in a letter to Paul Blanshard, executive director, and Edwin J. Lukas, research associate of the Society for the Prevention of Crime, in New York.

"I suggest that the money to be spent for courts, lawyers, judges, wardens and jails, for the purpose of punishing youth, be used instead to educate youth in vocational training and cultural hobbies which will fit them for useful and beautiful lives," Miss Elkan wrote. The establishing of piano playing classes by the Board of Education should be done, she said, "in such a way that it is made available to every boy or girl before adolescence or during adolescence; then when they reach manhood or womanhood, they will enjoy the exercises of this cultural hobby during their leisure hours, in their own homes. Crime is committed outside of the home when parents are not aware of their children's activities."

Los Angeles Philharmonic Engages Szell as Guest

George Szell, conductor, head of the composition and instrumentation department at the Mannes School, is taking a leave of absence from his classes to be guest conductor of the Los Angeles Philharmonic Orchestra for six weeks following Bruno Walter. Mr. Szell left for Los Angeles on March 3. He returns to New York April 15.

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N. Y. Concerts

(Continued from page 11)

On Feb. 24, the conductor had Richard Hale declaim the Edith Sitwell verses in four excerpts from Walton's Facade suite. Beethoven's Eighth Symphony, and Tchaikovsky's Romeo and Juliet were also programmed. Mr. Hale spoke with gusto; Mr. Wallenstein and his players gave spirited readings with the conductor always in command.

Debutants Among Recitalsists

Several newcomers were among the other artists heard between Feb. 10 and March 1. A new work presented as Siloti's setting of the Bach chaconne, better known in the Busoni arrangement. This featured the recital of Stanley Need, pianist, in Town Hall on the evening of Feb. 16. A welcome addition to pianistic repertoire, it was deftly and straightforwardly set forth by the newcomer.

Dr. Jerome Grosse, Cleveland surgeon, made his violinistic debut on Feb. 27 in Town Hall, playing with technical aplomb in a standard list assisted by Lawrence Stevens, pianist.

Winifred Watson, Negro soprano from Bermuda, showed a voice above the average and sang in praiseworthy manner airs of Bach, Handel and Puccini, several miscellaneous numbers and Spirituals in the same auditorium on Feb. 22. Paul Ulanowsky was at the piano.

Karola Muller, youthful child violinist, attempted material beyond her ken that afternoon with Louis Spielman as assisting pianist.

Another young violinist, Camilla Wicks, had the able assistance of her teacher for her Town Hall bow on Feb. 20. She played with poise, purity of tone and youthful elan.

The second annual Jewish Arts Festival, under the direction of Jacob Weinberg was held in Town Hall on Feb. 14 with numerous participants. Featured was Frederick Jacobi's Hagiographa with Irene Jacobi, pianist; Elsy Stein and Leo Rudin, violinists; Theo Ratner, viola; and Vally Gara, cellist. On the same afternoon Rey de la Torre, guitarist, played 16th and 17th century airs.

Jane Pickens, better known for her radio work, was selected as soloist for the Yale Glee Club's visit to Town Hall on Feb. 15 with Marshall Bartholomew again conducting.

Hinda Barnett, violinist, and George Robert, pianist, offered compositions of Schubert, Beethoven, Ravel, Virgil Thompson, and Haydn in their recital at Carnegie Chamber Hall on Feb. 16

The Alumni Symphony Orchestra and the Choral Ensemble of the High School of Music and Art, collaborated in a concert there on Feb. 7 which attracted a crowded audience. Alexander Richter conducted the orchestra in works by Bach, Prokofieff, and Tchaikovsky's Fifth Symphony, and Helen C. Moore led the singers in choruses by Elgar, Carpenter and others. Erich Leinsdorf, Metropolitan Opera conductor, was presented with a sketch of himself by Plato Teleporos, 15, art-student.

Stassevitch at Mannes School

At the Mannes Music School on Feb. 24 Paul Stassevitch, violinist, appeared, assisted by Leopold Mannes, pianist. The two major works were the Brahms' Sonata in D minor, Op.. 108 and Chausson's Poeme. The sonata won applause from the many listeners. In the Chausson, as well as in shorter works by Ravel, Shostakovitch-Maganini, Wieniawski and several Kreisler arrangements, Mr. Stassevitch encompassed all difficulties with ease and displayed an ingratiating tonal quality. Harold Fink, a pupil, played first rate accompaniments.

Anne Brown and Kiepura Give Brooklyn Recital

Jan Kiepura, Polish tenor, and Anne Brown, American soprano, gave a joint recital at the Brooklyn Academy of Music on Feb. 11. Kiepura offered arias by Puccini, Massenet and Bizet, as well as miscellaneous songs sung with dramatic intensity. Miss Brown possesses a rich, clear and powerful voice, best, perhaps, in the upper register, but well-focused and even throughout. She demonstrated her dramatic gifts in arias by Mascagni and Massenet, then passed to the high point of the program, a group of songs by Schubert, Tchaikovsky and Marx. Miss Brown brought to these pure vocal loveliness and finely graded nuance.

Brooklyn Orchestra Concert

For its fourth concert on Feb. 18 at the Brooklyn Academy of Music, the Brooklyn Symphony Orchestra under Gerald Warburg featured Ernest Bloch's epic rhapsody America. The soloist of the evening was Ruggiero Ricci, in a brilliant performance of the Paganini Concerto No. 1 in D. Mozart's overture to The Marriage of Figaro, and Frederick Delius' On Hearing the First Cuckoo in Spring were other numbers. The closing anthem in the Bloch work was sung by a chorus of 60 Brooklyn high school students.

Mannes School Gives Hansel

Under the direction of Carl Bamberger, an ensemble from the operatic department of the Mannes School presented Hänsel and Gretel at the Brooklyn, N. Y., Academy of Music on Feb. 21 for an audience of children. Ralph Herbert was stage director. An innovation was the assignment of the role of the Witch to a youth, Perer P. Szemere. In the principal roles were Mimi Benzell and Laura Castellano. Others in the cast were Loren Welsh, Lillian Schoen, Cynthia Rose and a group of archangels, who performed a dance. In this group were Fera Essling, Mae Cooper, Dolly Karnilova and Ruth Schukowsky.

ADELE RIVIE

Adele Rivie Appears in Opera and Musical Play

Adele Rivie, soprano, who will appear in Irving Caesar's new musical, My Dear Public, opening soon in New York, was "discovered" accidentally by Leo Edwards, who overheard Miss Rivie singing through an open door in an apartment house Although the soprano is studying for grand opera, the composer, producer and discoverer of many singers strongly advised her to work on special arrangements of Herbert, Gershwin and a suitable operetta repertoire.

Mr. Edwards has coached and rehearsed Rosa and Carmela Ponselle, John Charles Thomas, Lucy Monroe and the late Orville Harrold.

Miss Rivie made her operatic debut recently as Nedda at the Brooklyn Academy of Music and has been heard on transcontinental broadcasts with Morton Gould's orchestra and on other lists.

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CHICAGO: Late Winter Season Events Include Recitals by Visitors and Local Artists

(Continued from page 3)

cess of the performance. It indicated again that we have in Chicago a nucleus for another resident opera company.

Jacques Gordon Soloist with Business Men's Orchestra

The Business Men's Symphony Orchestra concluded its season as brilliantly as it had begun with George Dasch conducting and Jacques Gordon as soloist. In the Beethoven Concerto the former concertmaster of the Chicago Symphony brought into play the purity of tone and elegance of style that are paramount virtues in his brilliant violin equipment. The orchestra's performance of Brahms' E minor Symphony had sufficient smoothness and accuracy to disarm criticism.

Zelzer Brings Heifetz and Don Cossacks

Platoff's Don Cossack Russian Chorus with Conductor N. Kostrukoff and Jascha Heifetz were greeted by capacity audiences at the Civic Opera House under Harry Zelzer in two concerts that may be considered among the highlights of the current season.

Arthur Burton Pupil Scores in Opera

Many artist students from Arthur Burton's studio have won recognition in concert, oratorio and opera. The most recent is Alyce Hepreen, whose Nedda in Pagliacci with the American Opera Company at Kimball Hall was pronounced a performance deserving special attention, for she possesses all the attributes of a lyric soprano destined to win laurels in her chosen field.

Contest Winner in Recital

Constance Clare, winner of the young artists piano contest of the Society of American Musicians, in her awarded recital in Kimball Hall under Bertha Ott fully justified the verdict of the judges. Miss Clare has grown immeasurably in her pianistic approach to the classics and moderns since her debut three years ago. Her sound and facile technic, imaginative gifts, strong and fleet fingers are among the predominant qualities that brought her marked approbation from an audience including some of Chicago's leading musicians. Miss Clare is another admirably trained pianist from Rudolph Reuter's studio.

Photo by Dudley Brumbach

HUGO KOLBERG, left, and DR. ARTUR RODZINSKI

following the solo appearance of Mr. Kolberg recently with the Cleveland Orchestra. During the season Mr. Kolberg gave concerts in Chicago, for the Principia Mothers' Club; in Aurora, for the Women's Club; and at North Park College, in Chicago. He also appeared twice with the West Shore Symphony in Michigan, playing the Beethoven Concerto.

Hanna Butler Students Give Benefit Concert

A benefit musicale for Three Oaks Camp, sponsored by the trustees of Ulrich Orphan Home, given under the direction of Hanna Butler by a dozen of her artist students, turned out to be a financial and artistic success. Terry Rivett, Mildred Boberg, Helen Culver, Carol Brenner, Richard Kiley, Ethel Koplin, Willa Dryden divided equal honors on the program, which was brought to a brilliant close by Mme. Butler's and Mr. Kiley's singing of the duet from Thais.

American Conservatory Orchestra

At its mid-winter program the American Symphony Orchestra gave a fine account of itself under Herbert Butler's direction in Bach's Prelude, Choral and Fugue, Haydn's D major symphony and numbers by Quilter and Taylor. The soloists, Jay Murio, soprano, and Mary Ellen Proudfit, violinist, acquitted themselves commendably.

Chicago Musical College Celebrates 75th Anniversary

The reception at the Chicago Musical College in celebration of its 75th anniversary was attended by practically everybody in Chicago's "Who's Who in Music" and was made doubly brilliant by the musical program given by three of its leading faculty members—President Rudolph Ganz, Naomi Cullen Cook and Leon Sametini.

Lola Fletcher's Student Shows Progress

The steady progress which little Jean Breyfogle is making under the fine tutelage of Lola Fletcher was again marked when the young coloratura sang at the Literary Club recently. In Je Suis Titania from Mignon and lighter numbers, she proved what conscientious training and diligent practice will do, for her singing was well rounded, intelligent and finished.

Piano Teachers Plan Defense Project

A movement to spur the morale of the nation through music is being sponsored by a group of Chicago teachers under the direction of Gail Martin Haake. Believing that music can play a vital part in the nation's all-out effort, this group is now formulating definite projects and plans which will reach into every community and factory of the nation. The plans include collection and arrangements of patriotic musical materials for the piano, suitable for adults or children, to be used as an aid and starting point for more community singing and playing.

Thomas N. MacBurney's Students in Programs

Artist members of Thomas N. MacBurney's vocal class have appeared in varied roles during recent weeks. Elmer Carlquist, tenor, was soloist with the Purdue University Choral Society on its recent concert tour. Helen Bosshard, soprano, was soloist at a special vesper service of the Flossmoor Community Church. Marilynne Sweeney, soprano, and Betty Mitchell, contralto, appeared on a program for the Shriners convention. Ona Shever, soprano, sang Micaela in the Chicago Lithuanian Opera Company's presentation of Carmen at the Eighth Street Theatre. Algerd Brazis, baritone, appeared at the same performance as the Toreador.

Else Harthan Arendt Studio Notes

The Sagrula Trio, made up of Arleen Reuse, soprano; Maxine Lagerstrom, mezzo-soprano, and Frieda Gross, contralto, have filled several dates. Arleen Reuse sang at Loyola Community Theatre and for the Chicago Culture Club. Maxine Lagerstrom has sung for the Bachelors and Benedicts supper, the Lake View Woman's Club, the Paletine Woman's Club, Chicago Home for the Incurables and Musicians Club of Women. Marjorie Lee sang for the Delta Alpha Sorority at the Chicago Beach Hotel. Three of Mme. Arendt's students sang in a program of late 17th and early 18th centuries works, Elizabeth Boldenweck, Geraldine Plomandon and Phyllis Kooker. June Felcher gave a program for the Guild Silver Tea at the South Shore Presbyterian Church and appeared as soloist at the church at a special Sunday service. Geraldine Plomandon sang a group of Spanish songs for the Carnival of Nations at the International House, University of Chicago. Robert Morton filled engagements for the Itaska Womens Club and Mu Eta Rho Sorority at the Drake Hotel. Marion Schroeder gave a recital at Frances Shimer Junior College.

Artist Pupils of Mrs. Devries in Debut Recitals

Two professional students of Mrs. Herman Devries were recently heard in debut recitals—Dorothy Grahn at Kimball Hall and Novella McGhie at the Civic Theatre. Miss Grahn, who possesses a lyric soprano of lovely texture, sang with imagination, exquisite phrasing and clear diction a program containing seldom heard compositions of many schools. In Novella McGhie one of the most outstanding Negro sopranos of the day was revealed. Stunning in appearance, authoritative in her delivery of the classics and modern song literature, the newcomer uses her well trained and velvety voice with fine understanding. She projects the text distinctly and employs a pianissimo in high altitudes which contrasts happily with resonant lower tones that electrified the audience.

Edward Meltzer Is Adjudicator

Edward Meltzer, American conductor, is this season conducting concerts and opera in Chicago and the East. He acted as adjudicator for the thirteenth consecutive year at the Wisconsin State Music contest and for the eighth at the

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Arkansas State Music contest. He has again been engaged as musical director and conductor of the Lutheran National Festival Orchestra.

Carl Craven's Pupils Appear

Florence Turkowski, soprano and accordionist, has been engaged as a featured artist in Earl Carroll's Vanities in New York. Wilbur Jones is tenor soloist in the quartet at North Shore Evangelical Church. William Mitty is baritone soloist at the Third Presbyterian Church. Carson Hardy is tenor soloist at St. Paul's Reformed Church. Betty Watson is soprano soloist for the Stan Morris Band. Mary Ellen Brooks, soprano, gave a concert for the Catholic Woman's Guild at Antigo, Wis. and a program at the Standard Club. Marion Harvey, soprano, is on her second concert tour in Mexico.

Genovese-Gazzale Pupils Sing for Red Cross Benefit

TENAFLY, N. J.—Evelyn Robertson, Dumont soprano, and Annie Poitrass, soprano of Fort Lee, artist-pupils of Mme. Nana Genovese-Gazzale, will be heard on March 10 in the high school auditorium, in a benefit concert for the Red Cross. Mme. Genovese-Gazzale is in charge of the program. The Neighborhood Glee Club, conducted by John R. Jones, also will be heard. Two songs of Clifford Demarest, of this city, will be sung by Miss Robertson with the composer at the piano.

Galamian Joins Faculty of Ziloti Music School

Opening of a new music school in New York, on Feb. 22 has been announced by Kyriena Ziloti, daughter of Alexander Siloti. Ivan Galamian will teach violin; Gertrude Bergman piano; Alexei Haieff piano and theory; Nicolas Avierino violin, viola and ensemble; Mary Gill Higbee piano; Constantin Shvedoff theory, harmony, counterpoint, orchestration and composition; and Kyriena Ziloti piano and theory.

Huber Will Again Direct Peabody Summer Session

BALTIMORE.—Reginald Stewart, director of the Peabody Conservatory, announces that the summer session again will be under the management of Frederick R. Huber. The 31st summer school opens on June 22 and continues to Aug. 1 with classes and private instructions in all branches of the music arts including instrumental, vocal, sight reading and languages. The faculty will include teachers from both the Conservatory proper and its preparatory department.

Lucie Lenox-Darcy Artists Fulfill Opera Engagements

Carol Deis, Hazel Edwards, June Rutherford and Patricia Deering are in the cast with Gertrude Lawrence in Lady in the Dark. Margaret MacLaren is heard frequently on Milton Cross' Sunday morning broadcast. Walter John, baritone, has been fulfilling a two-week engagement in Havana, Cuba, broadcasting for the Compeditora Gaditana Co. Emery Darcy, tenor of the Metropolitan Opera, now is under the management of Haensel & Jones.

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Artists under the personal management of Michael De Pace for the 1942-3 season are: Elisabeth Rethberg, Metropolitan soprano; Ettore Panizza, Metropolitan conductor; Bruno Landi, leading tenor of the Metropolitan; Franco Perulli, leading tenor of the San Francisco Opera; Lorenzo Alvary, bass, of the San Francisco, Chicago and St. Louis Opera; Giuseppe Bamboschek, leading conductor of the Chicago Opera; Alessio De Paolis, tenor, Earl Wrightson, young American baritone; Winifred Heidt, mezzo-soprano, and Eugene Conley, radio and opera tenor.

Mr. De Pace is also personal representative of Giovanni Martinelli, Vivian Della Chiesa, Jan Peerce, Nicola Moscona and Mobley Lushanya, all under the NCAC management and Raoul Jobin and Robert Weede, under management of Arthur Judson.

Besides taking care of the affairs of these artists, Mr. De Pace is assistant managing director of the Trenton Opera, Baltimore Civic Opera and Hudson County Opera Associations, all of which are planning extensive activities next season.

PASSED AWAY

GUSTAVE TINLOT, 55, former concertmaster of the New York Symphony, the Rochester Philharmonic, the Minneapolis Symphony and the orchestra of the Paris Opera Comique, died on March 2 in Rochester, N. Y. Born in Paris, he was educated at the Paris Conservatory and concertized for a time but soon became interested in ensemble playing. Walter Damrosch in 1918 engaged him as concertmaster for the New York Symphony and he retained this post for six years before joining the Minneapolis Symphony. He became a member of the faculty at the Eastman School in 1925 and had just returned to his duties after an illness. He also was first violinist of the Kilbourn Quartet, private ensemble of the late George Eastman. Surviving are his widow, the former Germaine Carriere, a son, a daughter and a sister.

LEO ASCHER, 61, Viennese operetta composer, died on March 2 in New York. Born in Vienna, he was graduated from both Vienna College and Vienna Conservatory. Among his operettas produced in New York were Hoheit Tanzt Walzer, Follow Me, and What Girls Dream. Some of his works were filmed and he also wrote for the motion pictures. He was collaborating in an American version of his latest work which was to be known as For Love of Pete when he died. His widow and a daughter survive.

FAY SIMMONS DAVIS, organist, composer, teacher and authority on hymnology, died in Glen Ridge, N. J., on Feb. 3. Born in Chelsea, she studied with MacDowell and Samuel P. Warren. She succeeded Philip Hale, noted critic, as organist of a church in Roxbury, Mass., and also served churches in Glen Ridge, Montclair and other cities. Mrs. Davis organized the Women's Chorus of Glen Ridge and vicinity, had served on the editorial staff of the American Organist and was a former chairman of the New Jersey Federation of Women's Clubs. During World War I she was active in work at Army camps. Surviving are her husband and a son.

VASA PRIHODA, Czech violinist, who made his American debut in 1920, was reported a suicide in a recent dispatch from Czechoslovakia. No details were given.

Queena Mario, Evan Evans on Juilliard Graduate Faculty

Queena Mario, former Metropolitan Opera soprano, and Evan Evans have been named to the vocal faculty at the Juilliard Graduate School to fill the vacancy caused by the death of Charles Hackett, it is announced by Oscar Wagner, dean. Mme. Mario will teach operatic acting and tradition and Mr. Evans will teach singing. He has been on the faculty of the Institute of Musical Art for five years and heads the vocal department at the Summer Music School, Chautauqua Lake, N. Y.

Hardesty Johnson, tenor, is substituting for Paul Reimers who has been ill.

Students of the school presented a chamber music program on Feb. 24. Participants were Fredell Lack, Rena Robbins, Robert Koff and Robert Harrison, violinists; Betty Yokell and Andor Toth, violists; Ardyth Walker and Joseph Tekula, cellists; and Harry Franklin, pianist.

MARIANNE LORRAINE
French singer and actress, made her debut in Town Hall, New York, on Feb. 28 in songs, poems, pantomime and drama to musical settings.

Jean Tennyson Joins Weede, Peerce in Opera Broadcast

Jean Tennyson, soprano, shortens her vacation in Palm Beach, Fla., to join Jan Peerce and Robert Weede in presenting excerpts from La Forza del Destino on Great Moments In Music over the WABC-CBS network on March 11. George Sebastian directs the orchestra and chorus.

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St. Louis Symphony "Pop" Concert Overtaxes Hall

By OSCAR CONDON

ST. LOUIS, MO.—Due to a fortnight's tour of Western states, the St. Louis Symphony Orchestra had but two concert pairs and one Sunday Pop concert on its home schedule during February. The Pop concert was, as usual, packed to suffocation, with 4,012 admissions sold in the Municipal Opera House, normally holding 3,565. An All-Tchaikovsky program featured Moissaye Boguslawski, who played a brilliant performance of the popular B flat minor piano concerto. The orchestra under Vladimir Golschmann's direction gave an excellent account of itself in the Francesca Da Rimini Fantasia and excerpts from the Nutcracker suite.

Ezio Pinza was guest artist for two concerts in a group of Brahms songs, the Catalogue aria from Mozart's Don Giovanni and the Monologue from Moussorgsky's Boris Goudonoff. With impressive dignity and vocal opulence, Pinza won an ovation to which he responded with extra numbers. Mr. Golschmann gave notable readings of Beethoven's Egmont overture; Haydn's G major symphony No. 13 and his annual performance of Strauss' Death and Transfiguration.

Serkin Applauded in Schumann Concerto

The final concerts for the month brought a return of the keyboard genius, Rudolf Serkin, who again created storms of applause for his superb performance of the Schumann piano concerto. It was of highest artistic excellence in every respect and his three encores were also gems of pianistic achievement. In addition to a perfect orchestral collaboration, Mr. Golschmann and his orchestra were inspired in their interpretations of Weber's Oberon overture and Brahms' second symphony.

The mid-winter tour was extensive as to territory and found the orchestra exploring new fields. Beginning at St. Joseph, Mo., where matinee and evening concerts were given, engagements followed at Pueblo and Denver, Colo.; Salt Lake City, Ogden and Provo, Utah; and Cheyenne, Wyo. The players then travelled back to Iowa City and Davenport Iowa, gave four concerts in two days in Iowa City, and the tour ended with matinee and evening concerts at Quincy, Ill. Beginning March 17, the orchestra will again embark on its annual Southern tour of five states.

Figaro by Nine O'Clock Opera

One of the most unique and delightful events of the season was the performance of Mozart's Marriage of Figaro given by the Nine O'Clock Opera Company at Howard Hall as one of the attractions of the Principia Concert and Lecture Course. The streamlined version sung in English by a cast of competent young artists, with a personable narrator gifted in dramatics and humor outlining the various happenings as they were to occur, made the proceedings thrice enjoyable. Judging by the hilarity of the audience throughout the performance and by the endless curtain calls at the finish, this form of opera would have wide appeal. The deletion of certain unimportant episodes in no way detracted from the musical or the dramatic values.

Donald Dickson Sings

The Civic Music League presented Donald Dickson, popular young American baritone in his St. Louis debut as a recitalist, at the Municipal Opera House before the usual over-capacity Civic audience. Dickson immediately won his auditors as he displayed his well-rounded vocal equipment, engaging personality and carefully calculated interpretations. His program covered many eras and styles, and his generally good musicianship maintained their values on a high level. Many extra numbers were added to the printed list.

Choral Groups Appear

General Platoff's Don Cossack Choir directed by Nicholas Kostrukoff appeared for the first time under the auspices of Entertainment, Inc. The three-part program comprised religious works, folksongs and airs in humorous and popular vein, and Russian dances. A fair-sized audience expressed its approval of the proceedings.

The St. Olaf Choir from Northfield, Minn., returned after several years' absence and gave another of its remarkable demonstrations under the direction of Dr. F. Melius Christiansen and his son and associate, Dr. Olaf Christiansen. The mechanical perfection of attack and release, the organ-like quality of tone and its remarkable memorizing of the pitch were again evidences of the intense training by the organization's masterful conductor, a training that has made St. Olaf one of the outstanding choral organizations.

NELSON SABIN,

American baritone, on a concert tour of Southern states, is giving recitals in Georgia, North Carolina, South Carolina and Miami Beach, Fla.

Schola Cantorum Making First Tour in 30 Years

For the first time since the organization was founded 30 years ago by Kurt Schindler, the Schola Cantorum, Hugh Ross, conductor, is fulfilling out-of-town engagements. On March 5 the chorus is being heard in Bryn Mawr and the following night at St. John's College, Annapolis, Md. Newark heard the ensemble earlier in the season in the Griffith Foundation series with Elsie Houston as soloist. The chorus on March 25 gives its second Carnegie Hall, New York, honoring its founder and initial conductor. Paul Draper will be the assisting artist.

Mazzini Chorus Organized

A new choral organization, to be known as the Mazzini Youth Chorus, is being formed by Ida Franca in New York. Membership is open to those interested in appearing on the radio and in programs for men in service in the camps.

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